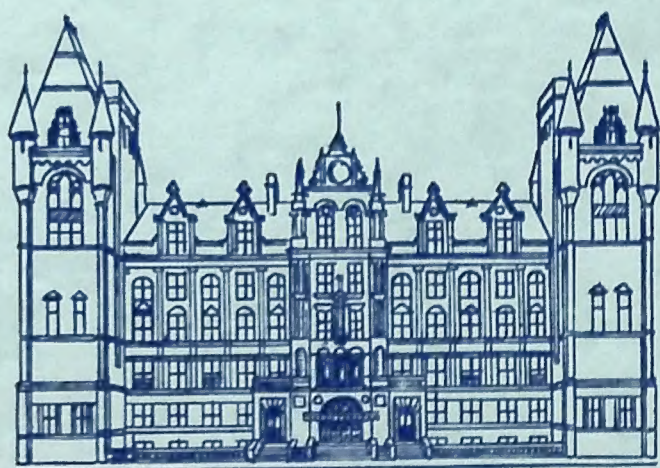


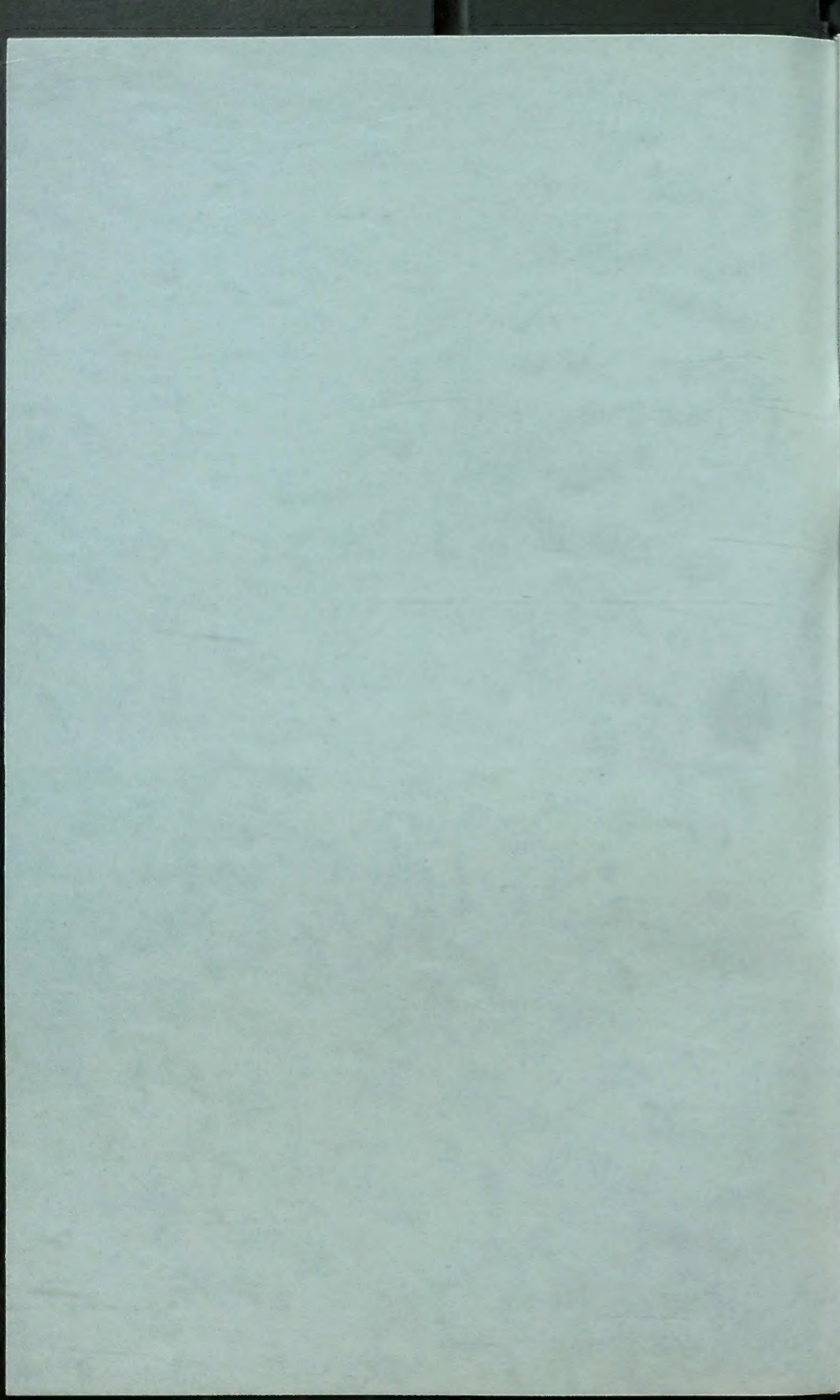
ROYAL COLLEGE OF MUSIC MAGAZINE

SUMMER TERM 1971

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Gillian Ashby



THE
R · C · M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM
UNION

VOLUME LXVII No. 2

1971

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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The RCM Magazine (issued once a term) is included in the annual subscription.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. For inclusion in next Term's *Magazine*, the Editor should receive the copy before the end of the present Term.

A Loan Fund is available for the benefit of Union Members only.

THE R·C·M MAGAZINE

FOUNDED 1904

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THE ROYAL VISIT

Frontispiece

Editorial

On careful reflection I am sure it can be said that the notion of companionship and duality is to be found very prominent in the working of the universe. We cannot endure alone and our very being which originates in partnership can only thrive and maintain true florescence in ensemble with others. The 'here and now' of existence is meaningless without the relativity of a 'there and then' and in like manner all material creation is based on duality. The electron, we have been led to believe, is where the positron isn't; the sound wave is an oscillation of a medium between two extremes of position in space. In like manner notes of music are meaningless without the context of their companions, their very character depending not on their own intrinsic property but on their relationship with others—no matter what the compositional technique. Thus, as X can only exist truly as X in relationship with a Y, so a B flat, for instance, is meaningless alone without its various possible relationships with other degrees of pitch.

The very character of a note—its subtle detail of exact frequency—is very much influenced by the environment not only of the melodic context but also of the harmonic manifold and its progression vector. There must be subtle changes of pitch, for instance, in the pivot note of an enharmonic progression as the chromaticism comes into play. Harmonic surrounding is not alone in determining these delicacies of intonation but also to be considered are the timbres of instruments and registers employed in the scoring. Instrument and voice tone-colour being dependent on the distribution and power in the upper partials of a fundamental frequency, it goes without saying that a player or singer will unconsciously modulate the frequency of a note when in ensemble with the rest of the orchestration. As an example I would like to quote the final movement of Debussy's symphonic sketches—*La Mer*. At figure 44, 31 bars from the commencement of *Dialogue du vent et de la mer*, the muted solo trumpet has a melody accompanied by agitato string harmonies which are static without progression. At bar 38 the melody is repeated by the solo trumpet note for note but this time the accompanying harmonies are not static but progressing rapidly and, furthermore, the instrumentation sees the upper strings joined by oboes, cor anglais and clarinets together with horns. I am convinced that the high frequency nature of the timbres of these instruments together with the harmonic progression definitely induces the trumpet player to place his subtleties of pitch just a fraction on the sharp side thus adding to the colour and excitement as the 'wind veers and gusts' in this impression. Here is interdependent relationship between the duality of solo and ensemble accompaniment.

It is this concept of relationship that augments the idea of 'two' into 'three'—which surely is the real figure behind the whole business of existence, both physical and spiritual. The waters of space-time are divided and the electron is created as a 'rib taken from' the positron, their relationship being seen in the intense electric and nuclear forces that operate between them. The Son proceeds from the Father and the Trinity is completed by their relationship and ensuing Force of the Holy Spirit.

To demonstrate how fundamentally behaviour and existence is dependent on environment let us consider a rather curious yet simple thought propounded by the physicist Ernst Mach in the late 19th century,*

**Die Mechanik in ihrer Entwicklung historisch-kritisch dargestellt, 1883.*

that gravitational and inertial force are one and the same thing. Before the reader despairs at my suddenly thrusting this notion on to paper let me hasten to explain that an everyday example of this phenomenon would be the swerving of a car around a sharp bend, the gyration of a ballet dancer or the power in a leg-break on the cricket pitch. In each case Mach supposed the inertia or momentum force in operations of this nature to be due to the gravitational pull of the rest of the surrounding universe. Thus if the earth were alone in space a very different picture would be drawn. Whilst cars might be able to negotiate roads much more safely—(in what would be perpetual night-driving incidentally)—the ballet dancer and the spin-bowler would have more arduous tasks to accomplish.

In musical art surely only the best can come out of a performance that is directed at a listener—we need others to bring ourselves out into true fulfilment of our role. We can only become ourselves when we forget ourselves and to do this we need the duality of companionship. The cat may have walked alone but he did not walk on thin air! Your editor, too, cannot exist alone and the *Magazine* would be all the richer for the companionship of many more articles, letters, poems or photographs from all members of the College and the College Union. Do take your pens on vacation this summer!

UNIVERSE

A brilliant philosopher, Mach,
Whilst skating slid flat on his back.
'This inertial force,
Gravitation—of course!
And of that there, indeed, is no lack.'

A gay young timpanist from Riddell,
Tried to play Bach Sonatas for fiddle.
With flexible ease,
Used his hands, feet *and* knees,
In one masterly, great *paradiddle*.

A keen ballet dancer called Fritz,
Spent his spare time performing the splits.
Dismayed when his shorts,
Disobeyed Cauchy—Schwarz,
He said, 'Darn. They have torn into bits!'

In geometric analysis there is a Cauchy-Schwarz Inequality rule which very sensibly states that the base of a triangle can always be equal to or *less* than the sum of the two other sides.

Letter to the Editor

MY CHAR AND I

It is so many years, my dear College Maggie, since I have written to you that I think I should send you a few lines now, before I begin to shuffle off mortal coils and things. I revel so much in the fact of your existence and always look forward to reading you, term by term. Of course, in my letter to you I know I should touch on matters musical, and you will perhaps be thinking I am not going to do this, here; but just you wait!

The person I want to speak to you about is, believe it or not, a wonderful char my husband and I once had—the hefty, down-to-earth, middle-aged Mrs Mack. She was, I think, tone-deaf and never evinced the slightest interest in my piano-playing, nor, for instance, in my signed photographs of Sir Hubert, Mr Dannreuther, Sir Frederick Bridge and in many other mementos; but as a char she was magnificent. Often, after ‘doing’ the music-room, she would stand at the door, her arms akimbo, and smiling, would just say, ‘My, it’s bonny!’ Once, in the days when I still thought it was necessary to indulge in spring-cleaning, we were assiduously bringing down pictures from the walls, and setting-to to give them fresh clean faces: lovely pictures, comprising portraits, landscapes, Holy Families and even those that ‘tell a story.’ The last one to get treatment was a large etching of the head of Beethoven (given to me by Marion Scott), Beethoven at his wildest, his hair like Medusa’s, eyes blazing: utterly compelling. Mrs Mack, who up till now had just tholed my ecstasies, first held him at arms’ length, then breathed heavily on him and asked in an emphatic voice—‘Wha’s this auld deevil?’

Stunned, I just managed to gasp out slowly — ‘Mrs — Mack, — that — is — one — of — the — greatest — geniuses — the — world — has — ever — known.’ But she merely continued—‘H’m! Is he deid?’

‘Oh dear, yes,’ I answered, ‘ever so many years ago’—whereupon she sighed, seemed greatly relieved, and added, ‘Ah weel, he’s better awa’!’

I left her to hang the pictures up herself, and went to the piano and practised hard some stormy Beethoven.

But alas, hefty though she was, she died not very long after that, died possibly from too much cleaning. I have often wondered, since,—has she, while polishing Heaven’s golden gates, perhaps, ever seen Beethoven and recognized him and has felt sorry for calling him ‘an auld deevil?’ I wouldn’t be surprised, would you?

Dear College Maggie, please go on existing and continue to give joy to all your readers.

I remain

Very affectionately Yours

Helen (ex-Boyd) Beckett.

16 South Broomage Avenue, Larbert, Stirlingshire.

Mrs Beckett (Helen Boyd)—Piano Scholar RCM 1904-1907—played in many Chamber Concerts at College with, amongst others, Herbert Kinsey, Frank Bridge and Ivor James.

The RCM Union

Mr Eric Gillett, Counsellor to Men Students, enquires whether there are any members of the Union living within 12 miles of the College who could offer accommodation to a student during the 36 weeks of the RCM academic year. Would any member who could help please get in touch with the Lady Superintendent.

Many students will be leaving at the end of this term. We hope they will decide to keep up their association with the College by joining the Past-Students Section of the Union. The annual 'At Home' will be on June 23rd. This occasion gives an opportunity for many generations of past students to foregather and to meet present students.

We are most grateful to Mrs Cornelius Fisher for a donation to the Loan Fund. The resources of this Fund are in great demand by students needing help towards the purchase of instruments.

Members will have received a notice giving details of the increase in subscription rates. These increases are inevitable owing to the rise in the cost of printing and postage. It is 13 years since the subscriptions were last raised and we feel sure members will understand the necessity for another increase from September 1st, 1971.

SYLVIA LATHAM,
Hon. Secretary.

NEW MEMBERS

Davenport, Mr Glyn
Godsell, Mr Edward

Horovitz, Mr Joseph
*Vizard, Mr Peter

**Life Member.*

SONATA RECITAL

by

LEVON CHILINGIRIAN
AND CLIFFORD BENSON

Levon Chilingirian and Clifford Benson, two eminent past students of the College, are giving a Violin and Piano Sonata Recital here at 7.30 p.m. on *Thursday, June 24th, 1971* in aid of the College's New Building and Development Fund.

We very much hope it will be your pleasure to take tickets for this special event. There are three prices: £1 (Balcony); 50p (Hall, Centre Front); 25p (Hall, Centre Back and Sides).

Application should be made by post or telephone to the Campaign Secretary, Miss Joan Bourne, at the College.

The Royal Visit

On Thursday, February 25th, 1971, the College was again honoured by a visit from its Royal President and Patron, Her Majesty Queen Elizabeth the Queen Mother. By fortuitous and happy circumstance this also happened to be the week of an all student presentation of Leonard Bernstein's musical *West Side Story* and so the honour was thereby deepened especially for the student body in that their last performance should be graced by the presence of Her Majesty.

On her arrival, Queen Elizabeth was received by the Director in company with the President of the Students' Association, Colin Howard. Those presented to Her Majesty were the Hon. James Smith, Vice-President and representing the Council of the College; Mr John Stainer, the Registrar; Captain John Shrimpton, the Bursar; Miss Roberta Dodds, the Lady Superintendent; Dr Herbert Howells, representing the Board of Professors; and the following representatives of the Students' Association — Monica Heddle, Robert Spearing, Vaughan Meakins and Roger Blair.

The Royal party's entrance to the Concert Hall was saluted by a fanfare composed by the Master of the Queen's Musick, Sir Arthur Bliss, and then Queen Elizabeth was presented with a posy of little roses and freesias by Janet Brandreth. Prior to the presentation by the Queen Mother of the 1969-1970 Prizes, Colin Howard delivered the following speech:

On behalf of the staff and students I should like to welcome Your Majesty to the College once again, and say how honoured we all are at your presence here today.

By some sleight of hand — most probably on the part of the Students' Association Committee — your visit has just happened to coincide with an entirely student-run concert. Indeed to add to our joy, and I hope, to Your Majesty's, the concert contains a kind of music that is not usually heard within these walls.

Therefore, Your Majesty, Ladies and Gentlemen, it is I think, with a well-controlled one-upmanship that, after the prize-giving, I can proudly present to you West Side Story.

The orchestra in this performance was the Students' Association Orchestra, leader Richard Howarth, which together with the chorus was conducted brilliantly by John Balme. Much careful work had obviously gone into the preparation of the piece and great credit must here be given to the rehearsal pianist, Michael Reed.

This was a concert presentation in the College Hall and, though I have personally often questioned the felicity of opera production with only token moves and a minimum of stage features such as costume and lighting changes, the performance at College in February was quite masterly in its execution. The narration — so necessary under these circumstances — was written and delivered by Mr Gordon Stewart, the only non-student involved in the afternoon's activity, who ably welded together the breaches in the story which had been left by a very ingenious, sparing, albeit essential, scheme of cuts.

Rather than decry the deficiencies of a semi-concert performance, let me extol the factors in favour, certainly as witnessed at this College event. Both chorus and solo singers are to be congratulated on the vivacity and richness of their delivery whilst great praise must also be extended to John Balme and his orchestra for a very beautiful and professional sound. Being set free from the usual confines of the theatre pit,

full dimension and sonority were some of the rewards reaped from the wider spaces of the Concert Hall. The accompaniments had bite and incision and were well co-ordinated, bearing the singers along well, though I personally thought that the percussion could have been a little less discreet in the Overture. I honestly wonder if the use of microphones was a happy solution to the problem of balance between singers and the considerable orchestral forces in this work. Rather than enhance projection, which singers of this calibre should possess anyway, they tended to obscure true clarity.

A word here of sincere congratulation to the cast, however, for their feat of memorization. Without the proper stage movements, costumes, props and scenery which usually form very vital components in the network of association stimuli during the recall and delivery of an operatic role, these singers accomplished quite a formidable task.

Whilst realising that the responsibility for presenting such an excellent performance rests with no single member of the team, individual acclamation must be given to Shelley Cuthbertson and David Humphreys for their portrayal of Maria and Tony. Their singing of such prominent soli as *I Feel Pretty* and *Maria* respectively was well projected and with excellent diction. Further, I should like to give due praise to Ann McLoughlin for a very beautiful and haunting performance of *Somewhere* and to Jason Shute who was quite admirable for his easy style and lovely rich voice in the role of Riff.

The chorus, too, was excellent, the ladies especially being notable for some brilliant silent mime in the *America* number whilst the *Officer Krupke* song and dance routine was delivered with great verve and panache, deserving its wild acclaim and resultant encore. Considering the restrictions in space, which probably caused some of the high kicks to be a little out of synchronization, the movement and dancing was quite delightful.

At the conclusion of the performance, and at Her Majesty's special request, Queen Elizabeth the Queen Mother met prize-winners and other members of the College informally over tea, taken in the Donaldson Room. Finally, as Her Majesty made her departure, a loyal seal was set on this memorable afternoon by the performance of another fanfare written by Sir Arthur Bliss.

In closing this brief account, I would like to offer my sincerest and brightest 'tuckets' and 'drags' in praise of an excellent Student Association project which certainly succeeded in marking yet another *South West Seven Story*!

DONALD FRANCKE.

The fact that Her Majesty Queen Elizabeth the Queen Mother overran her original schedule by at least 40 minutes is indicative of enjoyment on her part and a good reason for those who participated in and organized the day to feel more than a little pleased with themselves. The Royal visit ran smoothly from beginning to end. Her Majesty immediately put everyone at their ease, a state which the Queen Mother seems to be able to encourage wherever she goes. During the performance of *West Side Story* she commented enthusiastically between the numbers and before the 'Officer Krupke' number was heard to say, 'This is my favourite.' The Queen Mother was therefore very pleased when, as on previous nights, the piece was repeated.

Nobody could have failed to have been moved by Her Majesty's wonderful bearing during what must have been for her an exhausting two hours, and one cannot but help feel the tremendous sense of occasion that is generated at such an event.

I should like to conclude by recording the gratitude of the College to Her Majesty for visiting us. Her interest in College is well known and greatly appreciated.

COLIN HOWARD

President of the Students' Association

WEST SIDE STORY

Music by Leonard Bernstein. Lyrics by Stephen Sondheim. Book by Arthur Laurents.

Thursday, February 25th, 1971 at 3 p.m.

Characters

Tony	.	.	.	.	.	.	DAVID HUMPHREYS
Maria	.	.	.	.	.	.	SHELLEY CUTHBERTSON
Riff	.	.	.	.	.	.	JASON SHUTE
Bernardo	.	.	.	.	.	.	MICHAEL BAUER
Anita	.	.	.	.	.	.	MARGARET STRAUS
Action	.	.	.	.	.	.	RICHARD FAWCETT
Rosalia	.	.	.	.	.	.	JUDITH REES
Teresita	.	.	.	.	.	.	DINAH HARRIS

Narrator: MR GORDON STEWART

THE STUDENTS' ASSOCIATION ORCHESTRA AND CHORUS

Conductor JOHN BALME

Leader of the orchestra: RICHARD HOWARTH

Rehearsal pianist: MICHAEL REED

PRIZEWINNERS 1969-1970

Tagore Gold Medal	..	..	..	..	..	JOAN ATHERTON
						<i>(also winner of the Stoutzker Prize for Violin in memory of Albert Sammons, and the Peter Morrison Prize)</i>
Tagore Gold Medal	..	..	..	..	..	BARRY WORDSWORTH
						<i>(also winner of the Peter Morrison Prize)</i>
Chappell Gold Medal	} Piano	..	..	{	..	ETELVINA RODRIGUES
Hopkinson Gold Medal						MARIA CZYREK
Agnes Nichols Harty Trophy	} Singing	..	..	{	..	BÄRBEL EDWARDS
Someren Godfrey Prize						JULIAN PIKE
Tomlinson Prize: Viola	..	..	..	..	..	ERIC RYCROFT
Ivor James, Will Gordon Prize: Cello	..	..	..	..	..	ROSALIND PORTER
Walford Davies Prize: Organ	..	..	..	..	..	JANE PARKER-SMITH

Director's Address

You may have seen and heard that the Government Grant to the College and the Academy has been increased to £100,000 this year. I think I should tell you a little about what has been going on in discussions with the Department of Education and Science during the past few years.

Ten years ago, the grant was £17,000 a year. It cost £90,000 to run the College and each student cost £200 per head. Last year the grant was £58,000, it cost £330,000 to run the College, and each student cost £470 a year. There have been many meetings at high level in the past two years. Finally, in January, a meeting was held with the Under Secretary of State followed by a talk with Mrs Thatcher. She told us that the Prime Minister was interested in our affairs and hoped that a more stable financial future could be organized. We were told that there was little hope of immediate increase in the grant.

However, at the end of last term we received official notice that our grant would be increased from £58,000 to £85,000, that is an increase of £27,000, and that, in addition, a capital grant of £15,000 would be made towards the re-building of the Opera School.

I have received many congratulations from people outside the College who think the College is now flowing with milk and honey. We have been in the red for some years now, but the increased grant does show that the Government intend to put us on a more stable footing.

KNEELERS FOR THE MUSICIANS CHURCH

Any visitor to College recently could not have failed to notice the glass case in the entrance hall in which were displayed two kneelers made especially for the Church of the Holy Sepulchre, Holborn, London, known as the Musicians' Church, and containing the Musicians' Chapel. As is well known, Sir Henry Wood is buried here, and there are memorial windows to him as well as to the memory of John Ireland, Walter Carroll and Dame Nellie Melba.

The Chapel has now been completely furnished with kneelers, each in memory of a musician whose name is inscribed in the Book of Remembrance. In the nave are kneelers bearing the names of City Companies, musical institutions and famous people connected with the Church. The fanfare embroidered on the cushions in the Lord Mayor's Pew was especially composed by Harry Stubbs. One of the kneelers that has been on view in the College is the RCM Kneeler designed and worked by Mrs Kendzior, Mrs Worsley and Mrs Margaret Stubbs, who has also designed and worked the Kneeler in memory of her husband, Harry Stubbs. This is beautifully inscribed with a quotation from Brahms's song *Wir Wandelten*. These two kneelers were dedicated at the Annual Service of Remembrance held in the Church on Tuesday, May 11th, 1971.

The Royal Collegian—Home and Abroad

Sir Arthur Bliss—80th Birthday Concert.

Her Royal Highness the Princess Alexandra was present at the concert in honour of Sir Arthur Bliss's 80th Birthday given by the London Repertoire Orchestra under its conductor Dr Ruth Gipps in the Royal Festival Hall on Monday, May 31st, 1971. The programme consisted of Elgar's *Falstaff*, the Rachmaninoff-Paganini *Rhapsody* in which the pianoforte soloist was Niel Immelman and Bliss's *A Colour Symphony*. Sir Arthur is the President of the London Repertoire Orchestra. The proceeds of this concert were given to the British Music Information Centre.

Michael Follis has won the men's section of the Peter Stuyvesant Competition.

James O'Neill has been awarded the Beecham Scholarship.

Rosalind Porter has won a Boise Award.

Ronald Reah has gained his Master of Music, RCM.

Howard Shelley has won a Boise Award.

Miss Helen Young, Organist of the Royal Hospital, Chelsea, was awarded the MBE in the New Year Honours, 1971.

John Churchill has for some time now been Professor of Music and Chairman of the Department of Music at Carleton University, Ottawa. We apologise for the error of fact stated in last term's edition of the *Magazine*.

History was made at Newton Park College of Education on March 22nd, 1971 when music staff and students were given an excellent lecture and demonstration of Dalcroze Eurythmics by Elizabeth Vanderspar and students of the Royal College of Music. After a brief historical introduction to Jacques Dalcroze and his work we were shown basic exercises, creative rhythmic, a study of 20th Century rhythm through the music of Stravinsky, improvisation on two pianos and a movement study of the Dance of Fury from the Messiaen quartet. Members of staff who had little first hand experience of Dalcroze Eurythmics realised the vital aural and musicianship training that is given through this medium.

Very much thought and skilful preparation must have been given by Elizabeth Vanderspar to show so many facets in so short a time. We thank them all very much indeed for their effort and for making the journey from London which changed a request for a lecture and film into a vivid live experience.

MARION BERRY.

Lecturer in Music, Newton Park College, Bath.

Obituaries

THURSTON DART

Robert Thurston Dart, FRCM, King Edward Professor of Music in the University of London (King's College), who died on March 6th, 1971, was a student of the Royal College of Music, 1938-9. Dart, who in public life used only the second of his two Christian names but was known among his friends by the familiar abbreviation of the first of them, was born on September 3rd, 1921. As a boy he attended Hampton Grammar School, Middlesex, and sang in the choir of Hampton Court Palace Chapel. The boys of this choir supplied the treble line for the local madrigal society which was sometimes visited by E. H. Fellowes, and this experience and early contact with a distinguished editor was one of the foundations of his developing interests. Another was his participation, while still a schoolboy, in a summer school at Bingley, Yorks, directed by Arnold Goldsbrough, where his abilities made a deep impression.

On leaving school he came up to the RCM for a year, working, among others, under Goldsbrough, to whose sterling artistry and insight he always considered himself deeply indebted. From 1939 to 1942 he studied mathematics at the University College of the South-West of England (now the University of Exeter), taking second class honours in the University of London external degree of BA in 1942. In the same year he took the ARCM diploma in Pianoforte Accompaniment. Then followed three years (1942-5) in the RAF (Operational Research), during which he earned a mention in despatches. At the end of the war he put himself for a short time under Charles van den Borren, the great Belgian musical scholar who long ago in his important book *Sources of Keyboard Music in England* (1913) had provided the starting point for some of Dart's own later work.

When I first knew him in 1946 he was living at Royston in Hertfordshire, working as assistant to H. C. C. Moule, and this brought him into touch with Cambridge where, in 1947, he was appointed assistant lecturer in music. In virtue of that post he received the official Cambridge degree of MA in 1948. In 1952 he became a full university lecturer, and held that appointment until his election as professor of music at Cambridge in succession to Patrick Hadley in 1962. Meanwhile, in April 1953, he had become a fellow of Jesus College, Cambridge. In 1957, following the grant of a charter to the University College of the South-West of England as the University of Exeter, he took the Exeter *ad eundem* degree of BSc—that is, the degree he would have received in 1942 had the College then been so chartered. After having been professor for only two years he gave up his Cambridge appointments in 1964 to become King Edward professor in the University of London on the re-organization of that chair and the establishment of a faculty of music at King's College. In June 1965 the RCM conferred on him the high honour of its fellowship.

The year which he spent at the RCM before the war was the only formal period of musical instruction which he had. Possessed of excellent powers of mind and musical gifts, he set himself to master fields which hitherto had not been part of the musical curriculum of English universities. He soon proved himself an acknowledged and stimulating leader whose work early began to be disseminated through a succession of Cambridge pupils. But for Dart music was not a matter for the study or the library. For him historical knowledge—and he himself worked constantly on the frontiers of it in his Cambridge years—and textual study led to artistic

performance. The application of his ideas came most prominently before the public in the 1950's through the Third Programme of the BBC, a number of gramophone recordings, and his concert work with the Philomusica of London, whose artistic director he was from 1955 to 1959. He was himself an expert keyboard player, distinguished both in his continuo realizations and his solo harpsichord and clavichord playing. In 1957 he was awarded the Cobbett Medal for services to chamber music.

These public activities, and his unsparing devotion to his teaching work restricted his published output. In view of his early death, this is particularly regrettable. A long-projected book on John Bull remained unfinished, though he published a considerable number of articles on a wide variety of topics. He did much useful work behind the scenes as the first editor of *The Galpin Society Journal* (1947-55), to which he also contributed, and as secretary of *Musica Britannica* (1950-64). Amidst numerous smaller items his substantial pieces of editing comprise vol. 31 of the Purcell Society edition (Fantazias and other instrumental music) and vols. 14 and 19 of *Musica Britannica* (Keyboard music of John Bull); and he was joint editor of *Musica Britannica*, vols. 6 and 9 (Dowland's Ayres for four voices and Jacobean Consort Music) and of Purcell's *Dido and Aeneas*.

A number of articles in the fifth edition of *Grove's Dictionary* (1954) and his short book *The Interpretation of Music* (Hutchinson's University Library, 1954) give some idea of the range, acuteness, and depth of his learning. The article on NOTATION in *Grove* is particularly worth study, ranging from neumes to Hindemith. And if anyone should doubt the relevance of his work to performance, let him look at the remarks on Bach's music on page 95 of *The Interpretation of Music*. He combined sound historical knowledge and artistic judgement with ability to make the imaginative leap, as illustrated by his treatment of Purcell's so-called solo violin sonata in vol. 31 of the Purcell Society edition.

Dart's tenure of the chair at Cambridge was brief and somewhat unhappy. By that time he had formulated for himself certain fundamental ideas about the character of university musical studies and, indeed, musical education in general which were in conflict with the results of gradual development, and he wished to initiate sweeping changes. But a professor at Cambridge or Oxford is not a departmental head and has no powers of individual direction. The *tabula rasa* of the new state of affairs at King's College, London, gave him his opportunity; and if in the last years of his life he was much less before the public this was because of the single-minded devotion with which he addressed himself to his new task.

His ideas, as professor in London, were the subject of controversy. Though these did include some that were markedly idiosyncratic, if not eccentric, by and large they arose from deep thought and conviction which, in their expression, may have given the impression of arrogance. He certainly was not hesitant—not, indeed, always tactful in his challenge to accepted ideas and institutions. But there can be no charge of arrogance against the man. He was generous with his knowledge to all, unstinting in his kindness to his pupils, generously appreciative of the smaller efforts of others, and self-effacing in making serviceable for another generation the valuable editorial work of E. H. Fellowes. In person, he was tall, handsome, and soft-voiced. His vital contribution to English musical thought and practice will endure.

WATKINS SHAW.



WILFRED BROWN

1921-1971

The news of the death of Wilfred Brown at the early age of 49 will have come as a sad blow to that host of musicians and friends who were privileged to know and work with him. Those of us who met him during the last 12 months or more saw only too clearly that all was not well with him. With a courage and tenacity which was characteristic of the man he carried on his work both as performer and teacher until a few days before he was totally incapacitated by the illness which was to prove fatal. He leaves behind him his wife Molly and a family of six children, all adopted, and our heartfelt sympathy goes out to them in their bereavement.

Wilfred Brown was in many ways a unique person and his entry into the world of music was by no means orthodox. Born in 1921 he was educated at Christ's Hospital. He and his family were devout Quakers, and from 1941 to 1946 he worked with the Friends' Relief Service, the Quaker Organization for civilian relief in England, France and Germany. On his return from his work with the Friends' Ambulance Unit he read languages at Cambridge, gaining an Honours Degree in French. Later he joined the staff at Bedales School where it is of ultimate interest to note that Gerald Finzi's two sons, Christopher and Nigel, were pupils. Singing however meant so much to him that in 1951 he began serious vocal study with Eric Greene and eventually decided to make singing his life-work. It was as a pupil of Eric Greene that I first met him and I remember well the glowing opinion which Eric formed of his future prospects. As we all know he more than fulfilled these high hopes and in a comparatively short time he established himself as an outstanding singer and artist.

His outlook on music was a very personal one and an understanding of what he felt he ought to achieve and to aim for is best summed up in an article which he wrote for the Quaker paper 'The Friend' in 1958. He says: 'Whenever I look at an audience and among musicians only we singers have this privilege I recall that I am not there to express myself or to impress others by making noises. On behalf of everyone present I have to render articulate things that are stirring in every heart, but which without me would have no point of focus. Without the aspirations of the listeners I am as powerless to kindle a flame as a burning glass on a sunless day. Yet, were it not for a mediator, the poem would remain so much print, the melody a crazy string of dots—mere ink. The dormant cyphers can be brought to life only by the exercise of a sacramental gift, and God has generously given this to people like me who have done nothing to deserve it.'

With this gift of a fine tenor voice, which he and his teachers worked hard to perfect, coupled with an attitude to his art which demanded such devotion and integrity, it is small wonder that his services were soon in great demand in this country and abroad.

My personal association with Wilfred was two-fold—as one of the conductors of the Three Choirs Festivals and as piano accompanist. My work at Gloucester started in 1928 and over a long period most of the leading English soloists (including Sir Keith Falkner) have helped me at these Festivals. Wilfred Brown joined us at the Gloucester Festival in 1956 and it gives me the greatest pleasure to remember that he sang as tenor soloist in a performance of Herbert Howells' sensitive and poignant masterpiece 'Hymnus Paradisi.' I know that Wilfred shared with me a deep affection for this work and I am sure that Herbert Howells appreciated fully what Wilfred contributed.

From 1956 onwards he sang in nearly every Three Choirs Festival, covering a wide repertoire including works by Kodály, Bernard Naylor, Monteverdi, Tony Hewitt-Jones, Honegger besides of course the well established classics. But special mention must be made of his work as Evangelist in the Bach Passions—where his outstanding intellectual grasp of words and their interpretation produced performances of the highest distinction.

As a song recitalist and lieder singer he was outstanding and it was my privilege to play for him many times, but I think back now to two particular occasions. One, a performance for the Cheltenham Music Society of Schubert's Song-Cycle 'Die Schöne Müllerin,' in the rehearsals

of which I learnt so much from him about words and their interpretation; and two, a special performance of two posthumous collections of songs by Gerald Finzi at the family home at Ashmansworth on the occasion of Nigel Finzi's 21st birthday. The poet Edmund Blunden and many other friends were present and Wilfred's singing on this evening was more than ever inspired and moving. His recording, with Christopher Finzi conducting, of Gerald Finzi's 'Dies Natalis' is not only the best in existence—it is so good and so true to the composer's intentions that I doubt if it will ever be bettered. Christopher and Wilfred had already given several performances of this work together, with the Newbury String Players, and of course this liaison was of inestimable value when the recording was made. This recording, by the World Record Club, was sponsored by the Vaughan Williams Trust and is of particular interest since on one side is the music of Gerald Finzi conducted by his son Christopher and on the other side music by Holst conducted by his daughter Imogen. Wilfred's devotion to 'Dies Natalis' highlights one of his distinctive traits—a love of children and everything to do with childhood. 'Dies Natalis' is a setting of words by Thomas Traherne, and the poet's involvement in the sanctity of birth and childhood must have been fully shared by Wilfred. This joy and wonder he carried with him wherever he went, and because of this he was able to make very many friends. Amongst his most devoted friends must surely be included all his pupils. In particular one thinks of the gap he leaves here at College, where his students will feel his loss more keenly than anyone. As a teacher he was genuinely inspired, and his skill in and knowledge of languages, especially French, were invaluable and perhaps unique.

While grief at the early death of such an outstanding artist must inevitably predominate, it is some consolation to reflect on all that Wilfred accomplished and on what sort of a person he was. To me he had many of the attributes of a Saint—his wholehearted devotion to the lives of others, his ready help for anyone in need of his advice or guidance, his complete effacement of himself in all things connected with his art. All who had the privilege of knowing him and working with him will have realized the depth of his integrity and we can I think be grateful to have been associated, if only in a small way, with such a rare spirit and such a lovable person.

HERBERT SUMSION.

It was a small choir, young and keen. Many of us were in wartime London only because it was wartime and some of us had happened on the choir by fortunate chance. It is curious to reflect, after nearly 30 years, that a period of amateur music making should stand out in the memory far more vividly than the other experiences peculiar to the time—rationing, fire-watching, air-raids. Perhaps this is partly because the choir members included some rather special people, one of whom was a young man of about 20 with an unusually fine tenor voice. In a way we counted ourselves lucky and took him for granted, mainly because his own attitude encouraged this point of view: he had been given a voice, he was prepared to sing with or for anyone, music was for the enjoyment of all and he was there to share it with as many people as possible.

Music with Bill around was always an exciting experience. In the choir he blended his voice with our lesser ones so skilfully that it never obtruded, only enriched. There were recitals when he sang lieder and folk songs, and informal get-togethers when a few of us would meet to sing *a capella* all evening, making our way through rounds, madrigals, motets and always quantities of Bach chorales. (Bill possessed a book containing the lot, which we propped on the mantelpiece so that we could all read at once and in which we marked so many favourites that the marks lost meaning.) Everything went with enormous zest. It was surely Bill who initiated us into the subtle acoustics of Waterloo Booking Hall wherein we sang at midnight, and the one being seen off nearly missed the last train because we were so enchanted with the effect that we ended a madrigal on either side of an astonished ticket collector as the whistle blew. It was certainly Bill who introduced an excruciating duet — 'Swanee River' sung, with superb technique of course, in consecutive fifths throughout.

Bill's terrific sense of humour and wit went with a deep sincerity and a very sensitive understanding of people. One does not remember him talking much about his beliefs or philosophy of life: he did not need to, for the man shone through the music. But sometimes an event would move him to speak his mind and the unusually mature insight would suddenly show. When the news of a particularly audacious raid on Germany came through, and all England was either talking excitedly about the brilliance of the achievement or reflecting with horror on the magnitude of the disaster caused, Bill said quietly, 'One day the man who led that expedition is going to realize what it meant and it will be a terrible experience for him.' No censure, no arrogance about a viewpoint differing from his own firmly held Quaker beliefs, only compassion for the one person, whom, he felt, could be hurt far more fundamentally than any of the victims.

As the war went on Bill's work with the Friends Relief Service took him out of London and eventually to Europe where it was rumoured he was singing his way round the North of France. By the end of the war most of the original members of the choir had also dispersed.

Bill's subsequent career, student, school teacher and, finally, professional singer has been told in the press notices that followed his death. Being in the public eye did not change him; one would run into him from time to time and find him still the same, relaxed, kindly, humorous, remembering old friends and asking for news of them. Choirs for whom he sang as soloist were made to feel that he belonged to them personally and he gave as much detailed attention to music-making with a small provincial affair as to big concerts in the Festival Hall.

Chance again brought together two of the original choir who had been out of touch for 25 years when they met at a service to honour Bill's memory. It was a simple Meeting for Worship after the manner of the Society of Friends, held in Petersfield Parish Church where he had so often sung. As person after person broke the silence to pay tribute it was clear that the spirit throughout was not one of sadness but of thanksgiving for a good friend and an inspiring musician.

ELIZABETH GORDON.

PIERRE E. TAS

1902-1971

There is a well known school song that runs—'There were wonderful giants of old you know—there were wonderful giants of old.' The Royal College of Music has boasted many giants in both notoriety and stature and Pierre Tas could surely have a claim to both appellations. His amiable, kindly presence must still be vividly recalled by those who knew him well or had merely met him briefly.

Pierre was born on June 17th, 1902, his father—Pieter Tas being a very active musician and conductor of the Duke of Devonshire's orchestra. Pierre was educated at St George's School, Eastbourne, but received his early musical training from his father. In 1916 he continued his violin studies privately under Maurice Sons, coupled with theory work under Dr Conway. Thence on to the Royal College of Music in 1919 where his full time curriculum included conducting in Dr Malcolm Sargent's class and many opportunities of directing the College orchestra. A very successful College career was ultimately crowned by Pierre Tas being awarded the coveted Tagore Gold Medal for the most outstanding student of the year. This presentation was made by Lord Desborough on his leaving College in 1924.

Extra College activity was by no means lagging behind in industry for from early days the young violinist was finding many opportunities for entering the professional field. His own quartet was formed in 1923 and amongst instrumentalists who played in it at various periods were Walter Price, Bernard Shore, John Snowden and at a later date, Marie Wilson, Anne Wolfe and Walter Britten. Angus Morrison also teamed up with Pierre on many occasions as did Fanny Davies and Ambrose Gauntlett.

1922 was the year that saw the first regular wireless transmissions by the London Station of the British Broadcasting Company from 2 Savoy Hill (2L.O) and Pierre Tas was broadcasting from the very beginning, this proving to be a strong feature of his career for in latter years his musical activity was very much associated with the BBC Symphony Orchestra which he first joined in 1931.

Earlier his association with orchestral work had commenced on his leaving College with an engagement with the London Symphony Orchestra in 1924—a year just prior to that orchestra's 21st birthday which was marked by a concert on Tuesday, June 9th, 1925 when the conductors included Sir Edward Elgar, Sir Thomas Beecham, Albert Coates and M. Koussevitzki. Three years later Pierre was to be engaged by the Royal Philharmonic Society's Orchestra, appearances including those at the Royal Opera House, Covent Garden, under the baton of Sir Thomas Beecham. Other orchestral engagements included The New Queen's Hall Orchestra whilst he was yet a senior student in 1922—The Chenil Chamber Orchestra, conducted by John Barbirolli—The London Chamber Orchestra (1925) under Anthony Bernard—and the Symphony Orchestra that Dr Malcolm Sargent conducted for the Robert Mayer Concerts for Children in 1930.

Tas was also leader of the orchestra that played under Theodore Stier on the memorable occasion when Pavlova came over to these Isles to dance. Other memorable appearances with the great names of the period was when, as a permanent member of the Kutcher String Quartet, the programme was shared with Madame Suggia and again, when

playing with Antonio Brosa, James Lockyer, Jacques van Lier and Victor Watson, the programme also featured Ignace Paderewski. (The former concert was on December 5th, 1930 and the latter March 10th, 1925). In 1930-31 season Pierre Tas was to enjoy chamber work with the Isolde Menges String Quartet as well as having deputised with the Philharmonic 1922 and Virtuoso String Quartets (1930-1931).

As if this busy life of violinistic virtuosity was not enough, Pierre Tas was also a very accomplished pianist and there were many occasions when he would step out of the orchestra to accompany the vocal soloist for Sir Thomas Beecham's concerts with the London Symphony Orchestra. There were other occasions, too, as when he deputised for Harold Craxton in an Aeolian Hall recital at short notice and yet another time when he accompanied the Earl of Shaftesbury. In July 1925, Pierre Tas was elected a Member of the Royal Society of Musicians which he proceeded to serve with great dedication.

There are many stories that serve to describe Pierre Tas's amiable and kindly wit. A friend once remarked about his incredible height (6 ft. 5½ ins.) commenting that he should have been a policeman, whereupon the violinist retorted with a chuckle "Ah! but I *am* a policeman" promptly producing a letter he had just received enclosing a medal ribbon for long service as a special in the City Police force during the terrible days of the incendiary blitz upon London. There were many amusing stories of his fire-watching days but perhaps the most vivid was one that he told of the immediate post-war years when large sections of bombed buildings were being demolished prior to re-planning. The scene was Rushworth and Dreaper's in Liverpool where Pierre Tas was conducting an Associated Board Violin examination. It was that drowsy post prandial period early in a hot summer's afternoon when the world seems to stop and pause for breath. A little girl was making over-lengthy preparations in tuning her instrument and it may be said that the examiners were in danger of slowly losing full touch with consciousness when suddenly the peace of the afternoon was rudely shattered by an adjacent building crashing to the ground. Pierre Tas shot back to life and exclaimed "What was that?" whereupon the terrified girl answered, "I don't know - this is my first examination!"

In closing I must also recall what was perhaps Pierre Tas's most unusual assignment in a very full musical career. In 1936 the film *Dreaming Lips*, starring Elizabeth Bergner and Raymond Massey, was embarked upon. In this epic, which bore no real resemblance to the title, Massey played the part of a violin virtuoso, Miguel de Vayo. For the close-up shots of his playing the producer was understandably anxious to achieve complete authenticity in the violin technique that Mr Massey was supposed to be exhibiting and so expert assistance was called upon in the shape of Antonio Brosa and Pierre Tas, who between them became the violinists fingers and bow arm respectively! Mr Brosa had to stand on a chair with head pressed firmly against Raymond Massey's back, but out of shot, as he ran his fingers up and down the finger board whilst Pierre Tas - also out of shot, except for an arm, and without need of a chair - bowed away!

Whilst we mourn the loss of such a lovable College figure, perhaps these reminiscences will help to recall a very alive and jovial individual. A giant who will loom above the horizon of Time for a long while to come.

DONALD FRANCKE.

A Personal Tribute to Pierre Tas

Pierre Tas's career and achievements will have already been recorded, but as an old student-comrade I would like to add a few words on a more personal level. I think I must have met him when I played flute in the College Orchestra, or perhaps it was in a classroom—though *that* would have been difficult in those days as male and female students sat separately and used separate staircases. Indeed, the only places to exchange a few words were the corridors or the entrance hall. However, when Sir Hugh Allen became Director, and—like many 'new brooms'—decided to do some progressive sweeping, I approached him for permission to form a student ensemble apart from those trained by professors. Permission was granted and I think we must have been about the first 'mixed' group allowed to rehearse unchaperoned. At all events, we worked hard and gave a performance of the César Franck Pianoforte Quintet at a College concert and, later—through the good offices of the late Thomas F. Dunhill—a Fauré Pianoforte Quartet at, I believe, 'The Fishmongers' Hall'. I seem to recall that the viola player fell over the edge of the platform but in spite of everything we put up a brave show.

Pierre Tas was willing and pleasant and always loyal to his friends. He had no conceit, and I was greatly touched when, meeting him again many years after, he recalled with sincere appreciation the formation of that ensemble and the valuable work we did together. To my surprise, he went on to apologize for not always having taken the matter seriously enough and for having been occasionally too frivolous. I don't remember the latter aspect but shall always treasure the appreciation he had apparently come to feel concerning that period. It takes a person of sterling quality and natural modesty to speak as he did and I shall always remember his doing so.

Enormously tall, thin and gangling in those days, he was a distinctive figure among the students. His professors, I am sure, must have found him a courteous and willing pupil. He was a good man, and if, as he progressed through life he had some heavy burdens to bear, I am sure that he bore them with understanding, cheerfulness and unfailing kindness.

FREDA SWAIN.

PHYLLIS EMANUEL

Phyllis Emanuel whose death occurred in February this year was a student from 1903-1906. She was Clementi Exhibitioner, Challen Gold Medallist and Hopkinson Silver Medallist.



By courtesy of the Musical Times

ADELAIDE PARKER

Adelaide Parker, who died on February 1st, was a student at the College from 1906-1909 and a pupil of Sir Walter Parratt. Later she studied in Leipzig with Dr Karl Straube, Organist (and later Cantor) of the Thomaskirche, and with Max Reger.

Miss Parker gave the first performance in England of Reger's Fantasy and Fugue on BACH at a Queen's Hall recital on June 30th, 1910, and became known as one of the chief exponents of this composer's organ music. It was she, too, who introduced much of Karg-Elert's music to the British public; he wrote for her his Choral Improvization on *In dulci jubilo*. She also did much to make English contemporary music known to continental audiences. She was the first woman to play the organ solo at the famous Saturday afternoon Moquette in the Thomaskirche, Leipzig.

Autographed drawings of Reger conducting can be seen in the photograph of Adelaide Parker in her studio.

CHOPIN STATUE

An appeal is currently being made by the Association of Polish Musicians Abroad to provide for a statue of Frederick Chopin which is proposed for a site by the Royal Festival Hall. A bronze model of the statue which has been sculpted by Shaun Crompton, President of the Royal Society of British Sculptors, is to be seen at the Summer Exhibition of the Royal Academy of Arts at Burlington House. The President of the Royal Academy of Arts has very kindly given permission for the Association of Polish Musicians Abroad to present a Gala Concert in the Grand Exhibition Hall on Thursday, June 24th at 8.0 p.m. in aid of the monument fund. This recital will be given by Henryk Szeryng, the famous Polish violinist, who will be accompanied at the piano by Claude Maillols.

YOUTH AND MUSIC

Peter Morrison

Mr Peter Morrison who through unselfish energy and generosity has made it possible to found the Robert Mayer Hall of Residence for the Royal College of Music is here seen together with the Director, Sir Keith Falkner, Sir Robert Mayer and Lady Mayer, Mus.D., who presented a portrait of her husband by the artist Derek Hill to the Hall.



When I look back on the last half-century of musical life in Britain, and realise how it has developed in that time, the first name that always comes to my mind is that of Sir Robert Mayer.

Of course, many other people have contributed during that time to the enormous growth of interest in good music but I am sure that everyone, including those who themselves have worked hard in music during this century, will agree that no-one has done more than Sir Robert. For it was Robert and Dorothy Mayer who largely pointed the way, and opened for thousands of young people the doors that allowed so many to hear good music for the first time and gave them the opportunities to come to love it.

Ever since the beginning of their work, as long ago as 1923, the Mayers seem to have taken a lead from that legendary dictum of the Jesuits: 'Give us a child until he is seven years old, and thereafter he is ours.' Right from the start Robert and Dorothy concentrated their efforts on bringing good music, performed by fine artists, to the ears of the very young. And to-day, nearly 50 years later, they are still pouring out their time and their energy to widen the experience of young people in concerts and opera, and to help develop the talents of gifted young music students.

The start was, as so many of us know, with the Robert Mayer Children's Concerts in 1923, a regular annual series of concerts specially



planned for young people and school-children. These concerts allowed children, many of them from East End areas where they would otherwise have little chance of ever hearing good music, to listen to concerts conducted by Sir Adrian Boult, and later taken over by Sir Malcolm Sargent.

Robert Mayer 'caught them young.' With so many of these children the love of good music remained, not only to provide eager audiences later on, but to encourage many of them to make music their careers and to become students at the great music colleges.

As the years have gone by Sir Robert, now 92, has shown no signs of cutting down his enormous activities. In 1954 he put his work on a firmer foundation by establishing his Youth and Music organization, affiliated to the international Jeunesses Musicales movement that links musical activities for young people all over the world.

He is constantly looking for new ways of introducing young people to good music, not only through his Youth and Music concerts, but in booking complete evenings of opera performances at Covent Garden and the London Coliseum, thereby allowing Youth and Music members to hear the best of our opera at low cost.

Perhaps one of the most rewarding parts of his work lies in the sponsoring of visits by promising young artists to the famous international music competitions which can do so much to launch musicians on their careers, culminating last year in the world-wide acclaim that followed the winning of the first prize in the important International

Tchaikovsky Competition in Moscow by our own John Lill, whose visit was not only sponsored by Youth and Music but was the direct result of Sir Robert's faith in him.

It was because of his enormous help to young people and to music students that when the Royal College of Music established its residential home for men students in 1969, the year of Sir Robert's 90th birthday, it was decided to name it the Robert Mayer Hall as a permanent memorial to his efforts over such a long time to help young musicians. I know that this tribute meant a lot to him.

What Robert Mayer and his equally devoted wife have done for music, and for musicians, has provided inspiration for others to follow in their footsteps, and it is Robert Mayer who has shown me the way to do my own small part in furthering the cause of music and helping students in some ways not otherwise covered by other people.

Not only music students of to-day, but those in the future, will be able to do so much more because of the lifetime of work and practical help that Robert Mayer has given to their interests. All of us who love music, and who know what an important part it can play in our lives, are grateful to Robert Mayer.

The Intimate Opera Company

This excellent chamber opera company which was formed over 40 years ago now (see Volume LXVI No 1 The British Intimate Opera by Stephen Manton), is still going very strong under the new Directorship of Miss Margaret Veal and Miss Winifred Radford who have both had long and distinguished connections with the group. A very successful season has just been completed in their first new year since the demise of Stephen Manton who had worked very hard for the company. Much hard and painstaking planning has been completed by the board of directors under their chairman, Mr Guy Warrack, and engagements for the future include performances at the Wavendon Festival, run by Johnny Dankworth and Cleo Lane, and a proposed tour of Canada in 1973.

On First Setting Foot in the Albert Hall

Albert! Thou should'st be living at this hour;
Thy hall hath need of thee: it is a den
Of tasteless ornament, a garish pen
Where, ranged in tiers, unending faces cower,
Where size and ugliness the brain o'erpower
And whelm the senses. What hath sapped us, then?
Be with us, Albert, strengthen us again.
Restore to us our lost Victorian dower,
A love of all that's opulent in art,
Affection for this plushy panoply;
Only grant us thy vision; we should see
With purer reverence this noble bay.
Thy soul approved the grandiose, and thy heart
Beamed trustingly upon this proud display.

CLARISSA ROWLAND.

ROYAL COLLEGE OF MUSIC STUDENTS' ASSOCIATION SYMPHONY CONCERT

On Tuesday, July 13th, 1971, at 7.30 p.m. the Students' Association will present a Symphony Concert in the Concert Hall at College. The Students' Association Orchestra together with members of the Royal Choral Society will be conducted by Anthony Howard Williams and they will perform the complete ballet music of *Daphnis and Chloe* by Ravel. The programme will also include Khatchaturian's Piano Concerto in which the soloist will be Howard Shelley.

Sir Arthur Bliss

It is a great pleasure to join in the vast chorus of tributes which will come to Sir Arthur Bliss, K.C.V.O., Master of the Queen's Musick, when he celebrates his 80th birthday on August 2nd. Our most distinguished Ex-Collegian, he is a Gold Medallist of the Royal Philharmonic Society, and a Doctor of five Universities. As President of the Performing Rights Society for nearly 20 years he has done much work which has helped the well-being of many of his fellow-composers.

I first met him in 1917 when he was a Guards' Officer doing a special course near Bath, where I, strangely, was interviewing the local boot retailers on behalf of the War Office. A musical friend put me up for the night, and asked Arthur to dine with us. I shall never forget his delight and veneration when I showed him the Manuscript of the Vaughan Williams London Symphony, which had only then had two performances. We next met in the Courtyard of Buckingham Palace where he was in charge of a large group of the women who had done war jobs and were being inspected by King George V and Queen Mary. I was also on duty but as a Special Constable!

Many adventures together followed as the years went on. After we had recorded his 'Rout' in the early days of hot wax he called out his approval to us, so close to the final chord that it could not be deleted, and the record had to be scrapped in spite of my protests that the composer's audible approval would add to the value of the record. We walked together (carrying our luggage) across the German Dutch frontier on the night of April Fool's Day 1921 because the railway authorities had appropriately chosen that day to change the connection with the English boat train. On another trip in Europe when we were standing in the vestibule of a train looking at the view a heavy lurch caused the train to split in two almost at our feet.

His quickness of wit makes him excellent company, and he has cleverly told many other stories in his recent autobiography, a memorable book. Often conducting his own works both here and abroad, he has always been acclaimed for outstanding performances both as Composer and Conductor. I am very proud that my name has been written on the title page of *The Colour Symphony*.

A grand precedent was set by Verdi, and followed by Vaughan Williams, so we can confidently ask for some more masterpieces, and confidently expect that we shall be able to enjoy them just as much as we have enjoyed the splendid works he has given us all his life.

ADRIAN C. BOULT.

The Editor has asked me to add a postscript to Sir Adrian's admirable tribute to Sir Arthur on his 80th birthday. I felt some reluctance to do this because any amplification of Sir Adrian's article might seem an impertinence in a stripling who is still only in his early 70's. I realized, then, that a new line of research must be pursued.

The cult of Astrology, which is concerned with the influence of the stars on human or terrestrial affairs, has been known for some thousands of years. The cult of Alphabetology is of later origin. One might even adapt Voltaire and say that 'Si l'Alphabétologie n'existait pas, il faudrait l'inventer' and that is just what has been done by that mysterious being often referred to as 'the present writer' (however often he may be absent).

The esoteric cult of Alphabetology derives its name largely from two Greek words, 'Alpha' and 'Beta,' which may be roughly translated into English as 'A' and 'B.' It cannot be mere coincidence that so many who were obviously born under the signs of Alpha and Beta in conjunction became famous as musicians — we have only to look at the list: —Anton Bruckner, Alexander Borodin, Arnold Bax, Alban Berg, Arthur Benjamin, Antonio Brosa, Alan Bush and Adrian Beers. To these could be added Arrigo Boito, though he was better known as a librettist. Another such was Arnold Bennett).

Alphabetologically this is a most important year for the Royal College of Music and its two most famous Alphabetians, for during it we are to witness with pride and pleasure Adrian Boult welcoming Arthur Bliss into the exalted ranks of Octogenarian Olympians.

G. W.

FRANK HOWES

b. April 2nd, 1891

The other day I was playing in an orchestra which was conducted by Frank Howes. When I say the 'other day,' it was very much an *other* day — it must have been almost exactly half a century ago. The occasion (if I remember correctly) was a performance of Dryden's *All for Love*, or the *World Well Lost* given in Merton College, Oxford, with Joan Buckmaster in the cast.

Frank has travelled a long way since then, though I never heard of his having fulfilled his early promise as a conductor. Still, he emerged practically unscathed from 36 years of Printing House Square to continue impressing his wisdom and sense of style on generations of College students.

That they appreciated and admired him can be gathered from such opinions as 'Frank Howes's great merit was that he really tried to be more of a university tutor to those who were interested in more than their instrument. . . One might disagree vigorously with him, but his chief care was to see only that one's ideas were properly formed, honestly held and decently expressed.' Or again 'I have always admired elegant English. Frank Howes writes in a beautiful style and was able to put in a few easily sketched lines what one had taken a couple of pages to say. . . I was also fascinated by his philosophical views which he expressed succinctly and clearly. . . Would that his handwriting were as elegant as his syntax!'

His command of the spoken word was no less than that of the written. When in 1960 the RCM Union gave a Dinner to welcome the Falkners back to College, Malcolm Sargent was at the last moment prevented from taking the Chair. The College scribe, however, could write with truth: 'Fortunately the College has on the pay-roll a Professional Chairman who can be relied upon to preside over any gathering of whatever nature, at notice however short, with urbane wit and polished orotundity. In emergencies such as ours the cry goes round — "Send for Frank Howes!"'

Not long after this Dinner abler pens than mine were celebrating Frank's 70th Birthday. I am glad to have had the chance of contributing my mite to his 80th. Who will celebrate his 90th? (I am sorry to say that for one reason or another *my* father will not be available.)

GUY WARRACK.

EDMUND RUBBRA

Born May 23rd, 1901

A Broadcast Tribute by Adrian Cruft

Adrian Cruft studied with Edmund Rubbra immediately after the war, firstly at the Royal College of Music and then privately. His Interlude for String Orchestra was written for Rubbra's 50th birthday and in May 1961 he broadcast this talk for the BBC's Music Magazine programme.

During the past 25 years, this short man with the twinkling eyes and the beard and the very modest bearing, has produced, besides much other music, seven symphonies that have been acclaimed as among the most significant contributions to contemporary British music.

Edmund Rubbra is not a 'personality' in the abused sense of that word. The other day Bernard Herrmann, the American composer-conductor who, with Stokowski, has most performed Rubbra's music in the United States, described him to me as 'the quiet Englishman.' He conceals a turbulent creative sensitivity beneath a calm exterior. He doesn't seek position or wealth (he is one of the few British composers never to have flirted with film music) but is content to live and work peacefully in the country with gardening and botany as his hobbies. (A movement from his Piano Concerto is the only piece I have ever heard of with the botanical title *Corymbus*.) And he likes to take part in chamber music—sometimes his own—with the piano trio he formed in the army towards the end of the war.

The name 'Rubbra' is of Spanish origin some ten or twelve generations back—he was born in Northampton. His parents were keen amateur musicians and Rubbra started composing whilst at school—which he left at 14. He then worked as a railway clerk for the LNER. His own piano playing was helped by an uncle who kept a music shop where Edmund often practised or played for the customers. He became drawn towards the colourful and exotic in art, epitomized in British music of this period by the work of Cyril Scott. He was only 15 when he organized a concert of Scott's music. By chance a programme was forwarded to the composer who was touched by Rubbra's youthful enthusiasm and Scott soon arranged for Rubbra to travel to London once a fortnight for lessons with him.

This piece of good fortune, coupled with hard work, led to a composition scholarship at Reading University which was followed by another to the Royal College of Music where he studied counterpoint with R. O. Morris and composition with both Holst and Vaughan Williams. Rubbra's intense interest in Elizabethan music is perhaps most charmingly shown in his orchestral *Improvisations on Virginal Pieces* by Giles Farnaby.

Rubbra is one of the few composers who, like Bach, uses fugue as a natural and emotional form and not just as a technical *tour de force*. I don't think it has been pointed out that all Rubbra's musical tributes to his teachers embrace this form—the beautiful fugue in memory of Holst in the *Sinfonia Concertante* of 1934 and the two 70th birthday presents, the *Introduzione e Danze alla Fuga* for Vaughan Williams and the *Prelude and Fugue on a theme of Cyril Scott*.

I think all his pupils would agree that as a teacher himself, Rubbra has the unerring gift of placing his finger immediately on the weaknesses or problems of the manuscript put in front of him and yet he has an amazing broadness of mind for one whose own music is so personal in idiom. Who would guess from listening to it, that Bartók is one of his favourite composers?

Rubbra's first mature works were mainly vocal. His choral writing reached a peak with the eight-part *Missa Cantuariensis* in 1945. This is a florid setting of the Church of England Communion Service for the Choir of Canterbury Cathedral. Technically the *Agnus Dei* is a canon eight in two but the downward leap of a sixth on 'O Lamb of God' clearly identifies each individual entry, and the prevailing quietness of the dynamic markings enables each part to be heard.

Rubbra's first two symphonies appeared in 1936 and 1937. To me, a student just before the war, these works were the most exciting things in English music at that time. Here was a composer not content with following on in the symphonic patterns of the 19th century nor yet torturing or twisting the basic materials of music to achieve high fashion. It was closely reasoned music, tightly knit, with a fine flowering of lyrical lines held together by *ostinati* and internal pedal notes, and with little dependence on the sensuous colouring obtainable from the present-day orchestra. It was something of our own time and yet not to be casually labelled 'modern.'

Wilfrid Mellers has written that for Rubbra 'The symphony is monistic rather than dualistic in that the whole structure tends to grow out of a single idea.' This conception of the symphony as a 'vast instrumental motet' became modified in the Third and Fourth Symphonies by the introduction of more homophonic passages to contrast with and ease the intensity of the contrapuntal thought, and so he has continued with ever-increasing subtlety to the recent Symphony no 7.

Rubbra's music is religious in the broadest and deepest sense of the word. The very style of his symphonic writing; his affinity with Henry Vaughan 'that most lyrical of devotional poets' as Peter Quennell has called him; his music for the Churches of England and Rome, and even the incidental music to Clifford Bax's radio play *The Buddha* all show this to be true.

As his opus numbers have marched steadily past the hundred mark, past viola, piano and violin concertos, settings of religious words have become even more frequent, and as we greet him for his 60th birthday, it is with the hope that his magnificent achievements may soon include the only large-scale form he has not yet tackled. We know that he is contemplating an oratorio on the Resurrection.

With this in mind what better way could there be to conclude this tribute than by recalling the *Finale* of the Fifth Symphony, an *allegro vivo* which Rubbra himself has described as 'a shout of joy, a sort of Alleluia.'

Grateful acknowledgement is made to the BBC for permission to print this broadcast talk.

In next term's issue of the Magazine we will be publishing a further article on Dr Edmund Rubbra by Dr Bernard Stevens which will complement Mr Cruft's talk as a review of the composer's recent work.

IGNORANCE, INNOCENCE IS BLISS

It does seem a trifle ironic that when one is confronted with a problem which could prove embarrassing or somewhat untoward, the general practice appears to be not to expose the trouble, but to create a screen over which those most likely to be able to help are not even allowed a peep.

Thus, those revolving round the screen, whose desire to know is strongest, live in sweet ignorance, unable to apply the assistance they would be more than willing to give, whilst those within the screen hide themselves away retiring in balmy innocence, still unable to solve their problem or get nearer a solution.

The innocent cannot even know that the ignorant are in that state of so-called bliss, nor the ignorant of the innocent's similar condition. But then that is correct for the equilibrium of the situation. However if equilibrium is liable to become more unstable, being the result of the introduction of something outside these two blissful worlds, then can either innocence or ignorance help, and which is easiest to dismiss in order to commence to solve the problem?

You see, I am ignorant. I don't even know how the saying runs. All I can do is salute the solution and say 'Aye Aye.'

J.E.G.
Present Student.

BIRTHS

Aronowitz: to Nicola and Cecil Aronowitz* on February 11th, 1971, a daughter, Tamsin Juliette Caroline.

Dean: to Patricia* (Abercrombie) and Andrew Dean on September 11th, 1970, a daughter, Rachel Francesca.

Rymer: to Frances* (Eddowes) and David Rymer on January 30th, 1971 in Salisbury, Rhodesia, a son, John Paul.

Amended Notice

Bruce-Payne: to Susan (Baker) and David Bruce-Payne on October 22nd, 1970 a daughter, Sally Mary.

MARRIAGES

Elmitt - Goodman: Martin Elmitt* to Wendy Goodman* on May 15th, 1971.

Fanshawe - Grant: David Fanshawe* to Judith Grant on May 8th, 1971 at Romsey Abbey.

Jerrold - Nicholson: Michael Jerrold to Diana Ward Nicholson* at St. Paul's, Knightsbridge, on March 27th, 1971.

Wood - Fourmy: Denis Wood to Ruth Fourmy* on January 2nd, 1971 at St. Gabriel's Church, Walm Lane, N.W.2.

*Denotes Collegian.

DEATHS

Brown: Wilfred, M.A. Cantab, on March 5th, 1971.

Chapman: Winifred Margaret, on April 20th, 1971.

Dart: Robert Thurston, M.A. Cantab, Hon RAM, ARGM, King Edward Professor of Music, University of London, on March 6th, 1971.

Emanuel: Phyllis, in February, 1971.

Galton: Esther, on March 2nd, 1971.

Hutchinson: Charles T., on February 26th, 1971.

Knyvett: G. L., on March 16th, 1971.

Parker: Adelaide, on February 1st, 1971.

Webster: Sir David, BA, FRGM, Hon RAM, on May 11th, 1971. *An appreciation will follow in the next issue.*

IN VENICE

April 14th, 1971

We had been on holiday for over a week, neither reading the papers nor listening to radio or television news. A casual remark passed in a hotel lounge in Venice about 'Stravinsky's funeral' caught my attention. I asked for details. No one knew for sure what was going to happen. Then we heard that his body was being flown over for burial, possibly in St Mark's, on Thursday, April 15th.

On Wednesday morning the whole of Venice was fly-posted with notices paying homage to the mortal remains of IGOR STRAVINSKY the great musician who during his life had expressed an overwhelming love for the City. There followed details of the lying-in-state in the Rosary Chapel of the Church of SS. John and Paul, known in the Venetian dialect as Zanipolo, and of the services, and the music to be sung and played, on the following day.

When we reached the church in the afternoon we paused on the canal bridge of the Rio dei Mendicanti which looks straight out across the lagoon to the nearby 'Isle of the Dead,' the enigmatically beautiful S. Michele, cemetery island of Venice, surrounded by pink-yellow walls and white marble turrets with the sombre green-black cypress trees brooding above. Here Diaghilev is buried.

Below us, a gondola was moored by the newly-built landing stage and the four black double-bass cases of the Teatro la Fenice Orchestra were being moved across the square, past the dynamic Verrocchio-Leopardi equestrian statue of Colleoni, into the church. Meanwhile music-stands and a set of bells were being dumped on the quay for the Stravinsky works to be performed under Robert Craft at the Thursday ceremonies.

The vast Venetian-Gothic church was noisy with carpenters hammering up stands for TV cameras and, in competition, the organ was being tuned very loudly. We walked up the left aisle, following the railings and arrows directing us to the chapel. Outside it stood two gondoliers with white smocks, black armbanded, over their black trousers. Each had a visitors' book of condolence on a table in front of him and we were invited to add our names.

In the chapel with its canvases by Veronese, the dark polished coffin, topped with banks of red roses, was resting on a black cloth which had a skull and bones woven on each side.

A few other 'foreigners' came in whilst we stood there and then two local families. How naturally Italians treat their own churches! The children, sucking iced lollies, were well behaved—befitting an occasion about which they may reminisce to their own offspring in later years. Next an American Negro came in and, asking if we spoke English, enquired what was going on.

Finally, as we were about to leave, regretting that our early-morning flight home would prevent our attending the actual ceremonies, a small woman, dressed in what were obviously her everyday brown clothes, knelt at the rail and murmured a prayer. Getting up, she crossed herself and genuflected. Then, walking backwards, she reached the chapel entrance and there, with a heart-catching simplicity, paused, put her fingers to her mouth and threw the traditional kiss of farewell.

ADRIAN CRUFT.

This article has been printed with the kind permission of the Editor of the Composer Magazine.

BOOK REVIEWS

Folk Music of Britain and Beyond by Frank Howes. Methuen £3-50.

This is a scholarly book by the author of the distinguished *Man, Mind and Music*. It is characteristic of the writer that he prepares his brief and presents his evidence with the cogency and authority of a true musicologist. The student has here a standard work which cannot date, a reference book of comprehensive scope, and a critical analysis which bears the stamp of real scholarship. A word of caution is necessary. This book should be read with reflection and without haste, for there is so much of value in each chapter that it is impossible to derive full benefit from a cursory reading.

In view of the marked revival in folk music amongst young people of today, it is surprising that not more is made of this fact. It would have been interesting to have known the author's views on the modern scene and its possibilities for good or ill. Nor will Scotland, Ireland and Wales altogether like being included in the 'fringe' of folk music and it is surprising to find no mention of Lady Llanover, that great patron of Welsh music.

The plan of the book is clear and comprehensive, ranging through the nature of folk-song with its melody, modality, ornamentation and polyphony, its anthology and rationalism, national idioms and instruments, the history of the English revival and the folk songs of the home countries. This is a valuable list of tunes and the general index is carefully compiled.

But perhaps the outstanding impression gained from reading this book is that the author lived with his material and loved it before committing anything to print, thereby imparting to the reader a sense of sincerity and conviction.

IDRIS THOMAS

The Oxford Organ Method by C. H. Trevor O.U.P. £2-50.

This must be the Organ Tutor which every teacher of the instrument will wish he had written himself. It is packed with the wisdom which comes from experience of performing as well as of teaching, coupled with a vast knowledge of music. This will not surprise those familiar with Mr Trevor's other work, particularly his fine series 'The Progressive Organist.' He has an almost uncanny knack of presenting to the student exactly what will fire his imagination and keep bright his enthusiasms, and a great feature of the new Tutor is that it never becomes boring. At the turn of every page something of keen interest or of vital importance is presented.

It starts with an essay on posture at the console with hints on the correct height of the seat, balance and relaxation etc., and then immediately introduces the student to the pedal board. This section of the book occupies 35 pages and gives a most comprehensive introduction to the art of pedal playing. The text is always illuminating and helpful. The student is taken step by step through the intricacies of pedalling and, contrary to the system adopted in most earlier Tutors, is taught to use his heels as well as his toes from the start. This is obviously right. The range of pedal exercises is a wide one and leads to advanced passages from the works of such composers as Franck, Vierne, Widor and Dupré. Difficult passages from the Bach G minor and F minor make a welcome appearance among extracts from Mendelssohn, Rheinberger etc. Double pedalling is dealt with extensively. It is clear that the author intends to bring home the fact that the aspiring player will not go very far without a sound pedal technique.

The intricacies of manual touch, finger substitution and changing, the division of a middle part between the hands, accent, phrasing, part-playing, the playing of repeated notes, are all explained in the text with exercises provided for his mastery. After an extensive study of this book one can safely say that Mr Trevor has exposed every problem with which the student may be faced and shown him the means by which each may be overcome.

Whenever possible the exercises throughout the book have been taken from the works of organ composers; these range from the 17th century onwards. They are sometimes no longer than a few bars, but each makes its point. Management of the organ is considered and there are useful exercises on the use of the swell pedal. A whole section of the book is devoted to interesting short pieces in different styles.

There is a useful Glossary, indeed an invaluable one for those taking an organ teaching examination. There are also photographs of organ pipes intended to afford the student some understanding of their appearance and structure drawn from the four fundamental tone groups.

This book is much more than a Tutor; it could be termed the organist's way of life. Beautifully set out and printed, it is stoutly bound in an arresting scarlet hard cover. Any organ student, even though he may have been through the Buck and Aleock Tutors, would do well to buy this splendid volume; it will enlighten his whole approach to organ playing for years to come. There are other well-known Tutors which take three expensive volumes to cover what Mr Trevor has so expertly conveyed in one, and that for only £2.50.

RICHARD LATHAM

John Ireland Portrait of a Friend by John Longmire. John Baker, Pall Mall.

In any comment (or criticism) of another's work, it should be remembered that the writer is expressing his or her opinion only. Therefore I will simply say that in my opinion, the above book is quite well put together and written in a style which does credit to its author.

Many biographies are written by close friends, admirers and colleagues, therefore it is often difficult for outsiders to arrive at any balanced conclusions concerning the subjects. This is obviously so in the case of such a complex personality as that of John Ireland. There are innumerable stories, some trivial, some serious purporting to throw light on him as a person as well as a composer, but it is inevitable that to readers with personal knowledge some of these may be recalled rather differently.

A general picture has also been drawn of the composer's career and his personal life, and if a trace of self-pity seems apparent in some of his recorded remarks, it is, however, good to read that he always appreciated the early discipline to which Sir Charles Stanford's pupils (of whom he was one) were always subjected. One cannot build without foundations and it has always seemed foolish to me for any student to resent the acquisition of a basis on which he or she can later experiment, expand and finally evolve a personal style. Relative to this, an appended article by Cyril Scott—one of the only two composers asked to contribute (why only two?)—gives some very apt comments on the art of composition from which all readers with open minds may well benefit. Further to these comments Cyril Scott remarks that in his later life John Ireland was a disappointed man. It is hard to see why. Considering the comparatively small output of major works, he received numerous and highly successful performances during much of his life, both in concert halls and over the air—here and abroad.

His many songs (and to a lesser degree some of his piano works) have certainly been neglected by performers and their teachers, and still are. One hears the same few songs repeatedly, whereas the more profound, such as those in the *Five Poems* (Thomas Hardy), *We'll to the Woods no more*, *Songs Sacred and Profane* and even the early set called *Marigold* as well as many individually published songs, are almost ignored.

The only other appended article by a composer (Alan Bush) deals with one work alone—*These Things Shall Be*—a work which, although there is much fine music in it, some musicians do not feel to be among his best. Set to words which in places are idealistic though perhaps somewhat unrealistic, we are told earlier in the book that the composer came to feel disillusionment with them and had even seen fit to remove a well known tune of political implications from the work. Confused as they may well be at such apparent contradictions, readers will doubtless arrive at those conclusions which suit them best.

With regard to the appended article on the John Ireland Society, this organization, one assumes, will have made a collection of manuscripts, recordings and published works which may prove invaluable in the future, especially in view of the fact that, as in the case of publications, so much of our British music has been shamefully dropped from publishers' catalogues and allowed to go out of print.

The status of John Ireland's work was already high and assured for many years before his death and one feels that it will continue so to be. Indeed, it will come to be seen that in general his work made a very great contribution to what may be termed the Renaissance of British music in the first half of the 20th century. Moreover, it

will also be seen that — original as so much of it was — it still remained in the main stream of musical evolution in that it drew on existing ideas and techniques and, by adding something new, expanded them into a highly original and personal style of composition. When those impatient of existing conditions evolved during centuries of development declare these conditions to be sterile and at an end, someone with genius will invariably arise to demonstrate that there is always something new to be said — thus confounding the iconoclasts.

In this book, comment is also made on the occult — or secret — nature of some of John Ireland's music. I am surprised, however, that this aspect should have been touched on in view of the fact that in the Prelude to the book — and on page 5 — it is stated that the composer 'preferred to remain silent on the unending and mysterious problem of the meaning of music' and, on the following page, that he 'was against the profanation of the mysteries.' One feels that such a composer might not welcome any attempt to explain to all and sundry the inner meaning of certain works about which he chose to remain silent except to very few people of like knowledge. It may be argued that such knowledge, applied to creative writing, may lessen the number of appreciative listeners and performers and, to some extent, this is true. But as all great composers have their own peculiar understanding of the 'mysteries' — instinctive or otherwise — and have expressed it according to existing techniques of their time, the result must be that to performers and listeners of like understanding, some message will always be conveyed. That composers are increasingly able to express 'the mysteries' in sound is surely due to continued expansion of and addition to the already existing techniques of the centuries. Such is evolution, to which the work of John Ireland has so notably contributed.

FREDA SWAIN

THE INVISIBLE PIANISTS

Sidney Harrison

Take a 27 bus from Kensington to Kew Bridge. Walk towards Brentford and in no time you will come to what was a church and is now the Piano Museum (in the shadow of a gasholder). Go there on a Saturday or Sunday afternoon and you will see every kind of self-acting piano, put into marvellous working order by the curator, Frank Holland. If you can get him away from explaining how everything works, you can hear performances by long-dead virtuosi. The keys move, the pianos play and H. G. Wells's invisible man is surely present.

If you come away bemused by (a) technology and (b) virtuosity you may care to read *Player Piano, the history of the mechanical piano and how to repair it*, by Arthur W. J. G. Ord-Hume (Allen and Unwin, £4.50), handsome, authoritative, well illustrated, well worth the money.

A pianist at the Piano Museum naturally wants to hear the great reproducing pianos that so uncannily recall Paderewski, Busoni, Rachmaninoff, Cortot. You name him: the museum has got him. But let us go back to humbler machines.

The first pianolas were entirely without expression. They simply produced the notes of a piece in strict time, *forte*. Ragtime was their speciality. They stood in bars and brothels and fairgrounds and provided the background music of the era.

They could be pumped by pedals, as on a harmonium, or by an electric pump, but the machine was not pumped up: it was pumped out. The external air could only be admitted through slots in a long, horizontal bar; but the slots were covered by a moving band of paper, travelling from an upper roller to a lower one. From each slot a pipe led to a note inside the instrument (to put the matter at its simplest). Start the rollers rolling and presently one sees that the band of paper has its own slots cunningly disposed to correspond at the right moment with the slots in the bar. When this happens, the external air rushes through the hole, and the hammer strikes.

Stage 2: we come to the expressive pianola with devices to vary tone and tempo. Now the proud owner was like the conductor of an orchestra. The machine coped with the drudgery while the pianolist supplied the artistry.

Stage 3: the miraculous — and very expensive — reproducing piano. Just how that machine was made to sound so human that great virtuosi were happy to swear to its fidelity needs a book to explain, and the book is at hand.

I must not give the impression that the Piano Museum in Brentford is the sole repository of all these types of machine. It just happens to be the publicly available one. But there are marvellously reconditioned examples belonging to a number of enthusiasts who are, I suppose, kin to the people who run a railway, reconstruct first-war aeroplanes, collect vintage cars. I salute them all and am particularly glad to know that important piano rolls are now being copied.

There is one sense in which the reproducing rolls are slightly bogus. Any wrong notes or miscalculated sounds were corrected under the direction of the virtuoso. But, come to think of it, the wrong notes of today are re-taped. What is important is that the style is recalled to perfection. Compare a Rachmaninoff roll with a Rachmaninoff 78-record—the great man recorded many pieces through both media—and you cannot doubt the player-piano's performance, provided the tempo pointer has been set at the right speed.

If ever you come across a reproducer and feel inclined to restore it, remember that the three leading systems were the German Welte, the American Ampico, and the British Duo-Art. They were often fitted to very fine pianos—pianos that dealers now refuse to buy. Buy a bargain, 'do it up,' and you may have not only a Duo-Art but a Steinway. But I warn you: you won't have much time for your practice.

Sidney Harrison is well known for his broadcasts both on the radio and television, some of which have at various times been concerned with pianolas.

MUSIC AND BOOKS RECEIVED

The Baroque Operatic Arias	1—Giovanni Bononcini Edited by Anthony Ford <i>O.U.P.</i>	£2.50
Trio Sonata in G Minor for Two Flutes and Continuo.	G. F. Handel Edited by John A. Parkinson <i>O.U.P.</i>	60p
Five Easy Pieces for Guitar	Transcribed from Lute Tablature by Brian Jeffery <i>O.U.P.</i>	30p
Christmas Cantata	Alessandro Scarlatti Edited by Edward J. Dent <i>O.U.P.</i>	75p
Seven Short Piano Pieces	Robert Sherlaw Johnson <i>O.U.P.</i>	90p
Have You Seen But A White Lily Grow?	Wallace Southam <i>O.U.P.</i>	23p
Anatomy of Pop	BBC Publications	70p
Music and Communication	Terence McLaughlin <i>Faber</i>	£1.50
Paths to Modern Music	Laurence Davies <i>Barrie and Jenkins</i>	£4

Ex Oribus . . .

A young lady had been taken to the Royal Festival Hall to hear one of Handel's great choral works being performed. She was in fact the conductor's small daughter and this was her first concert outing. At the conclusion of the evening she was asked if she had enjoyed the performance and what had she found most interesting. She replied with very favourable comment adding that what had intrigued her most was the organist who she referred to as the 'man up there in the cage.' 'He kept on pushing the white buttons but the lift never went down!'

A.R.C.M. EXAMINATIONS — APRIL 1971

SECTION I. PIANOFORTE *Performing*

c†Forster, John	London
Gilbert, Lucinda Jane	Croydon
cLancelot, James Bennett	Birmingham
c†Lowe, Timothy Malcolm	Sevenoaks
Taylor, Richard David	Huddersfield

SECTION II. PIANOFORTE (*Teaching*)

c†Adam, Julie Elisabeth	Dover Heights, Australia
Bosanko, Patricia Anne	Bournemouth
Britton, Peter George	Ashford, Kent
Chantrey, John Arthur	Slough
cClarke, Judith Grace Alexandra	Dorking, Surrey
Foster, Barbara Annette	Wakefield, Yorks.
•Freeborn, Iris Mary	London
Gibbons, Linda Margaret	Brentwood, Essex
Helm, Christine Mary	Huddersfield
cHinton, Alistair Richard	Weston-Super-Mare
cHowman, Beverley	Salisbury, Rhodesia
cJohnson, Elaine Rae	Dunedin, New Zealand
cMcKenzie-Smith, Angele J.	Jersey
Maxwell, Donna	Marlow, Bucks.
cMillburn-Fryer, Gherith Marian	London
cMorris, Sallie Amanda	London
cOgonovsky, Margaret Elizabeth	London
Pinnington, David	Netherhampton, Wilts.
cShepherd, Rosemary Ann	Hassocks, Sussex
cTingley, Christopher	London
cTinker, Christopher Geoffrey	Grindleford, Sheffield
Watkinson, Elisabeth Marjorie	Northampton
cWest, Judith Anne	Brigg, Lincs.
cWorthington, Roger Paul	Granbrook, Kent

SECTION IV. ORGAN *Performing*

†Nixon, Helena June	Victoria, Australia
†Overbury, Michael Philip	Farnham, Surrey
•Reed, Francis Nicholas	Alverstoke, Hants.
Stewart, Richard Murray	Barnet, Herts.
Summers, Peter Hugh	Polesworth, Tamworth, Staffs.

SECTION V. ORGAN (*Teaching*)

cArcher, Malcolm David	Lytham St. Annes
cFarmer, Paul Stephen	Buckhurst Hill, Essex
cJackson, Frank Robin Richard	Wimbledon
cJoslin, Paul	Portsmouth
•cRobertson, Michael Neil	London

SECTION VI. STRINGS (*Performing*) — Violin

cWilcock, Elizabeth S.	Pontefract, Yorkshire
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Violoncello

cEade, Richard Nicholas	Wollaton, Nottingham.
cLamb, Jean Mary	Wickford, Essex
c†Porter, Rosalind Jean	London

SECTION VII. STRINGS (*Teaching*) — Violin

Haxell, Thomas Andrew	Brockley, London
cHuggins, Judith Patricia	London
Nolan, Michael	Whitley Bay, Northumberland.
Parsons, David	Halesowen, Worcs.

Paxton, James McPhail	Barrhead, Scotland
Penny, Janet Ceinwen	Birmingham
Sawyers, Philip	Welling, Kent
c‡Wilson, Brigid Sheila MacLeod	Berkhamsted, Herts.
SECTION VII. STRINGS <i>Viola</i>	
cMcMonagle, Maura	London
cMedcraft, Jean	London
<i>Violoncello</i>	
Arrowsmith, Patricia	London
Brown, Alan Martin	Carshalton Beeches, Surrey
Garlick, Julian Edward	Goring-on-Thames, Berks.
cGheah, Siew Yong Beatrice	London
cMundy, Mary Janet	Wakefield, Yorks.
Stonor, Jane Winifred	Scone, Perth, Scotland
SECTION VIII. HARP (<i>Performing</i>)	
cRhys, Christina	London
SECTION IX. WOODWIND AND BRASS (<i>Performing</i>)	
<i>Flute</i>	
cBeard, Pamela	Langley, Bucks.
Davies, Philippa	Wargrave, Berks.
<i>Oboe</i>	
Anderson, John	Pennard, Swansea
Lawson, Juha Mary	Batley, Yorkshire
<i>Trumpet</i>	
Jackson, Harold	Hounslow, Middx.
<i>Trombone</i>	
Smith, Kenneth David	Greenford, Middx.
SECTION X. WOODWIND AND BRASS (<i>Teaching</i>)	
<i>Flute</i>	
Beer, Martin Ronald	Oxford
Kimber, Anne Joan	Sutton Coldfield
cLane, Sally Anne	Bath, Somerset
cLister, Margaret Elaine	Abingdon, Berks.
<i>Oboe</i>	
cCarter, Gillian Elizabeth	Hatch End, Middx.
Hems, Lynda Joyce	Blackpool
Pearce-Higgins, Amanda	Petersfield, Hants.
cSmecton, Roger Warren	Moreton-in-Marsh, Glos.
<i>Clarinet</i>	
cGray, Paul Elijah	King's Lynn
cMcGregor, Barbara	Leicester
cPugsley, David Anthony	London
White, David	London
<i>Horn</i>	
cHennessy, Ian James	London
SECTION XI. SINGING (<i>Performing</i>)	
Chen, Joy	London
cDrower, Meryl	Aberdare, Glam.
c‡Mackie, Neil	Aberdeen
‡Molyneux, Shelagh	Crewe
cMunro, Jennifer Margaret Eleanor	Gosport, Hants.

Pitecaethly, Roy Hamish Stuart
 cSamson, Jennifer Elizabeth

Thornton Heath, Surrey
 Leeds

SECTION XII. SINGING *Teaching*

Allan, Sandra
 Blake, Jacqueline Kathleen
 ‡Charles, Dorothy Mae
 ‡Jones, Susan Naomi
 cMacDonald, Margaret
 cMeakins, Vaughan Stuart
 Reeve, Robert Graham
 cSpearing, Robert Michael

Harrow, Middx.
 Birmingham
 Vancouver, Canada
 Guernsey, C.I.
 London
 Northampton
 Cambridge
 Croydon

SECTION XIX. GUITAR (*Teaching*)

Williams, Michael Sydney

Dunsfold, Surrey

The following are the names of the successful candidates

‡Pass with Honours

*Pass in Special Harmony

c College student

CONCERTS AND OPERA

THE OPERA SCHOOL

WEDNESDAY and FRIDAY JANUARY 13th and 15th, 1971

A DINNER ENGAGEMENT, Scene II

Lennox Berkeley

Libretto by PAUL DEHN

Produced by ERIC SHILLING

The Earl of Dunmow

{ Wed.
 { Fri.

JASON SHUTE
 JAMES O'NEIL

The Countess of Dunmow

{ Wed.
 { Fri.

JILL BRITTON
 MARGARET GIMSON

Susan, their daughter

DENAH HARRIS

H R H The Grand
 Duchess of Monteblanco

{ Wed.
 { Fri.

JULIA ALLTON
 CELIA ROSENWALD

H R H Prince Philippe,
 her son

{ Wed.
 { Fri.

DAVID BARTLETT
 DAVID HUMPHREYS

Mrs Kneebone, a lured 'help'

PATRICIA PARKER

An Errand Boy

JULIAN PIKE

Spoken introduction JASON SHUTE and MARGARET GIMSON

Pianist

{ Wed.
 { Fri.

JOHN BALME
 KATH GRIGGS

Conducted by

{ Wed.
 { Fri.

HUGH MACDONALD
 JOHN BALME

MIME

THE CROQUET PARTY

A Mime Play by MARGARET RUBEL

To Music by WALDEUFEL

Produced by MARGARET RUBEL

The Hostess

{ Wed.
 { Fri.

MARGARET GIMSON
 CAROLINE FRIEND

The Host

{ Wed.
 { Fri.

JOHN GILBERT
 ARNOST KOPECKY

The Expert Player

{ Wed.
 { Fri.

CELIA ROSENWALD
 JULIA ALLTON

The Colonel

{ Wed.
 { Fri.

DAVID BARTLETT
 DAVID HUMPHREYS

The Curate

{ Wed.
 { Fri.

JASON SHUTE
 MICHAEL BAUER

His Fiancee

JILL BRITTON

His Sister		JUDITH REES
The Duchess		PATRICIA PARKER
Her Little Girl		DINAH HARRIS
The Nervous Young Man	{ Wed. Fri.	JAMES O'NEIL JULIAN PIKE

A party that begins well, but ends in disaster, owing to one lady accusing another of having kicked the ball.

Pianist { Wed. JACQUILINE GRINVILLE
Fri. DAVID POLLARD

Spoken introduction: JUDITH REES and JANET BRANDRETH

THE SCHOOL FOR FATHERS

Wolff-Ferrari

Act II of the Opera buffa from the comedy by GOLDONI

Libretto by: GIUSEPPE PIZZOLATO

Translation by Edward Dent and Dennis Arundell as for the first English performance Sadler's Wells,
November 5th, 1946.

Produced by: DENNIS ARUNDELL

Lucinda (Mr Crusty's daughter)	{ Wed. Fri.	CAROLINE FRIEND JILL BRITTON
Margery (His second wife)	{ Wed. Fri.	PATRICIA PARKER JULIA ALLTON
Mr Crusty (A Corn Chandler)	{ Wed. Fri.	MICHAEL BAUTR JOHN GILBERT
Mr Gruff (An Apothecary)		ARNOLD KOPECKY
Maria (Mrs Gruff)		MARGARET GIMSON
Sir James Pinchbeck (Master of the Goldsmiths)		JASON SHUTE
Lady Felicia Pinchbeck	{ Wed. Fri.	DINAH HARRIS JUDITH REES
Count Riccardo d'Arcola (from Florence)	{ Wed. Fri.	DAVID HUMPHREYS DAVID BARTLETT
Peter Hardstone (Maria's Nephew)		JULIAN PIKE
Mr Hardstone (A Cutler)		JAMES O'NEIL

Spoken introduction: DAVID BARTLETT and DAVID HUMPHREYS

Pianist { Wed. KENNETH LEWIS
Fri. KATH GRIGGS

Conducted by COLIN METTERS

WEDNESDAY, THURSDAY and FRIDAY, MARCH 10th, 11th and 12th, 1971

A TRIPLE BILL

The Opera Orchestra, leader: JOHN FORD

Conducted by RICHARD AUSTIN

THE RECRUITING SERGEANT

'A New Musical Entertainment'

first performed at Ranelagh and at the Theatre Royal, Drury Lane in 1770

Music by Charles Dibdin

arranged for performance in the 20th century by ROGER FISKE

Producer: ERIC SHILLING

Cast

The Sergeant		JASON SHUTE
The Countryman		JULIAN PIKE
His Wife	{ Wed. and Fri. Thurs.	JILL BRITTON JUDITH REES
His Mother	{ Wed. and Thurs. Fri.	CELIA ROSENWALD JULIA ALLTON

Soldiers	Fire player				MAULCOLM WROU
	Drummer				MARTIN MCILROY
Urchins	The girl				MAGDA HAMBLIN
	The boys				{ HEATHER BROWN YOLANDA VIDAL
Lovers	The girl		{ Wed. and Fri. Thurs.		JUDITH REES JILL BRITTON
	The boy				RICHARD FAWCETT
The Butcher					DARRILL MOULTON
The Yokel					JOHN VENNING

SAVITRI

An Episode from the Mahabharata
first produced by the London School of Opera 1916

Words and Music by GUSTAV HOLST

Producer: DENIS ARUNDELL

Cast

Death	{ Wed. and Fri. Thurs.	JAMES O'NEIL, MICHAEL BAUER
Savitri	{ Wed. and Fri. Thurs.	CAROLINE FRIEND, MARGARET GIMSON
Satyavan a woodcutter	{ Wed. and Thurs. Fri.	DAVID HUMPHREYS, DAVID BARTLETT
Chorus: HEATHER BROWN, JACQUELINE CURRIE, SHILLELY GUTHBERTSON, AMELIA DIXIE, MIRILL DROWER, LEONA GORDON, MAGDA HAMBLIN, FIONA KIM, JENNIFER MUNRO, KATHLEEN PARKER, YOLANDA VIDAL.		

THE DEVIL TAKE HER

An Opera in One Act
first performance at the Royal College of Music in December, 1944

Book by ALAN COLLARD and JOHN B. GORDON

Music by ARTHUR BENJAMIN

Producer: DENIS ARUNDELL

Cast

A Watchman		{ Wed. and Fri. Thurs.	JAMES O'NEIL JASON SHUTE
A Poet		{ Wed. and Fri. Thurs.	DAVID HUMPHREYS DAVID BARTLETT
His Neighbour Master Roger		{ Wed. and Fri. Thurs.	JASON SHUTE JAMES O'NEIL
His Wife, Kate		{ Wed. and Fri. Thurs.	PATRICIA PARKER JULIA ALTON
A Bird Seller			JOHN VENNING
An Orange Seller			CELIA ROSENWALD
A Sweep		{ Wed. and Fri. Thurs.	DAVID BARTLETT DAVID HUMPHREYS
The Poet's Maid Lucy		{ Wed. and Fri. Thurs.	JUDITH REES JILL BRITTON
A Blind Beggar			JULIAN PIKE
A Doctor		{ Wed. and Fri. Thurs.	JOHN GILBERT ARNOST KOPECKY
His First Attendant		{ Wed. and Fri. Thurs.	ARNOST KOPECKY MICHAEL BAUER
His Second Attendant			DINAH HARRIS
First Woman			JANET BRANDRETH
Second Woman			MARGARET GIMSON
Third Woman			CELIA ROSENWALD
The Devil		{ Wed. and Fri. Thurs.	MICHAEL BAUER JOHN GILBERT

THE FIRST ORCHESTRA

THURSDAY, FEBRUARY 11th, 1971 at 5.15

Concerto no. 1 for Piano and Orchestra

YURIKO MURAKAMI

Alan Rawsthorne

Trio from Act 3 of *Der Rosenkavalier*

Soprano: JUDITH REES, Marshallin: ROSALIND McINNES, Octavian: HAZEL HIBBERT

Strawss

Symphony no. 2 in E minor

Rachmaninov

Conductor: MR VERNON HANDLEY

Leader of the orchestra: MAUREEN DOIG Scholar

THURSDAY, JANUARY 14th, 1971, at 5

Concerto for Clarinet and Strings

SUSAN SMITH

Gerald Finzi

Introduction and Rondo Capriccioso for Violin and Orchestra

ROBERT WRIGHT

Saint-Saens

Conductor: MR VERNON HANDLEY

Leader of the Orchestra: MAUREEN DOIG Scholar

THE DREAM OF GERONTIUS

ELGAR

THURSDAY, MARCH 25th, 1971 at 7.30

GERALD ENGLISH (RCM 1948-50), ORIEL SUTHERLAND (RCM 1963-69),
BRIAN HOLMES (RCM 1961-64)

THE CHORAL CLASS

Rehearsal pianist: JAMES LANCELOT Scholar

THE FIRST ORCHESTRA

Leader: MAUREEN DOIG Scholar

Conductor: VERNON HANDLEY

THE SECOND ORCHESTRA

TUESDAY, FEBRUARY 9th, 1971 at 5.15

Prologue and Liebestod from *Tristan und Isolde*

Aria, *Selva oscura* (William Tell)

Wagner

Rossini

Soprano: KATHLEEN PARKER

Piano Concerto no. 5 in E flat *The Emperor*

Beethoven

ELIZABETH SUWALA

Conductors: 1. ANTHONY HOWARD WILLIAMS

2. and 3. JOHN FORSTER

THREE MOVEMENTS from the Nutcracker Suite - Tchaikovsky

a) Marche, b) Danse des Mirlitons, c) Valse des fleurs

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra: CAROLINE DAVIS Exhibitioner

TUESDAY, MARCH 16th, 1971 at 7.30

OVERTURE William Tell	Rossini
Aria, Traurigkeit, Die Enttötung des vom Tode	Mozart
Soprano LORAINI HUGHES	
PIANO CONCERTO no. 2 in C minor	Rachmaninov
Moderato	Adagio sostenuto.
	Allegro scherzando.
CAROL COOPER	
SYMPHONY no. 5 in D major	Vaughan Williams

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra: CAROLINE DAVIS Exhibitioner

ST. MATTHEW PASSION

J. S. BACH

THE BACH CANTATA CHOIR

AND

THE CHAMBER ORCHESTRA

TUESDAY, MARCH 2nd, 1971

Evangelist	JULIAN PIKE
Christus	MICHAEL GEORGE
Judas	CHRISTOPHER GULLY
Peter	DAVID SMITH
High Priest	ROBERT SPEARING
Mary	JENNIFER O'GRADY
	SALLY ANN HANCOCK
Priests	DAVID MCCORD
	DAVID SMITH
Pilate	CHARLES HETHERINGTON
Pilate's wife	CAROLE GIBB
Aria 1 Soprano	
Soprano	JUDITH REES
Altos Part I	HONA KIMM
Part II	JANE MITCALFE
Tenor	NEIL MACKIE
Bass	STEPHEN ROBERTS
<i>Ripieno Chorus conducted by VAUGHAN MEAKINS</i>	

Continuous players:

Organs	MARGARET PHILLIPS
	JOHN FORSTER
Cello	ROSALIND PORTER
Bass	JOHN HILL

Conductor: MR DENYS DARLOW

Leaders of the Orchestra: ROBERT WRIGHT, MAUREEN DOIG

THE SYMPHONIC WIND ORCHESTRA

WEDNESDAY, MARCH 17th, 1971

SONATA pian e forte	Gabrieli
SERENADE for thirteen wind instruments, K. 361	Mozart
FANFARE for eight trumpets	Philip Cannon
CONCERTO	Gordon Jacob
SYMPHONY op. 69	Vincent Persichetti

Conductor: MR PHILIP CANNON

THE CHAMBER ORCHESTRA

THURSDAY, JANUARY 21st, 1971

PANTAMA on a theme by Thomas Tallis for double string orchestra.

Vaughan Williams

SPAGNONA CONCERTANTE for Oboe, Clarinet, Horn, Bassoon and Orchestra

Mozart

Oboe: RICHARD SIMPSON Scholar, Clarinet: JOHN RYLANDS Scholar, Horn: IAN HENNESSY Scholar, Bassoon: ANNA MILADOWS

SYMPHONY no. 6 in F major: the Pastoral,

Beethoven

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra: ROBERT WRIGHT

THURSDAY, MARCH 18th, 1971

DIVERTIMENTO for String Orchestra.

Bartok

CONCERTO for Oboe and small orchestra

Martini

ROGER SMILTON Exhibitioner:

ZURBETTA'S ARIA, Grossmächtigste Prinzessin

Strauss

Attandne auf Naxos

ROBIN SILVOLI

SYMPHONY no. 29 in A major K.201

Mozart

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra: ROBERT WRIGHT

CONCERT OF RENAISSANCE MUSIC

Arranged by RICHARD HARVEY

MONDAY, FEBRUARY 1st, 1971

ENTRADA FOR BRASS

Melchior Frank 1573-1639

SUITE OF DANCES:

Antony Holborne d. 1602

(a) Galliard (Large mixed consort), (b) Widows Mite Recorder, (c) Pavane Brass, (d) The Honeysuckle Recorder, Cornemuse, Strings and Continuo, (e) Galliard Large mixed consort.

SOLOS for the Lute (to be announced)

CANZONE 33 for eight trombones

Tiburto Massains 1550-1610

SUITE OF DANCES:

Gervaise and Phalese

(a) Galliard (Large mixed consort), (b) Ronde Crumhorns, (c) Pavane Strings, (d) Bransle Brass, (e) Bransle (Recorders and Rackett), (f) Galliard Large mixed consort.

VIOL CONSORTS:

(a) Pavan and Air in A minor

Thomas Lupo

(b) Phantasie

John Jenkins 1592-1678

SUITE OF DANCES:

Susato d. 1561

(a) La Mourisque (Large mixed consort), (b) Bransle Crumhorns, (c) Ronde Recorders and Brass, (d) Ronde (Strings), (e) Pavane (Psaltery and Gutar), (f) Galliard Large mixed consort, (g) Pavane (Harpichord solo), (h) Ronde Trombones and Percussion, (i) Pavane la Bataille Large mixed consort.

Recorder: ELIZABETH BENNETT, Recorder and Crumhorn: DAVID PUGSLEY, Cornett, Recorder, Crumhorn and Rackett: BERNARD THOMAS, Recorder, Crumhorn and Cornemuse: PHILIP PICKETT, Violin: LUCIE FINCH, Viola: ROGER CHASE, Tenor Viol: BARBARA COOKE, Tenor Viol: ADAM SKEAPING, Bass Viol: JAMES HAMILTON, Double Bass: NEIL TARTLTON, Lute: WILLIAM BOWER, Lute and Gutar: CHRISTOPHER WILSON, Lute: ERIK STENSTADVOLD, Lute: MICHAEL HUNT, Harpichord: JACQUETLINE CLIFTON, Harpichord: LINDA HAYLES.

Trumpets: JOHN HAMMONDS, KENNETH BACHE and STEPHEN JENNER

Trombones: JOHN SIBLEY, PAUL BARRETT, PETER WILKIE, MAX ISLEY, JOHN TURNER, LESLIE STOREY, DAVID SMITH and JOHN FISHWICK

Percussion: STEPHEN TEES

Directed by RICHARD HARVEY

TWENTIETH CENTURY ENSEMBLE

Directed by:

MR EDWIN RONBURGH
MR STEPHEN SAVAGE

Vocal Ensemble

Directed by:

MR JOHN LAMBERT

FRIDAY- 19th MARCH, 1971

VARIAIONS for Orchestra, op. 30

Conductor: JOHN FORSTER

Webern

RAMIFICATIONS for 12 solo strings

1st performance in this country

Conductor: MR RONBURGH

Ligeti

ROTATIONS devised by Simon Bainbridge

Directed by: MR LAMBERT

MASS for mixed chorus and wind instruments

Conductor: MR LAMBERT

Stravinsky

INTEGRALS for small orchestra and percussion

Conductor: COLIN MILTERS Exhibitioner

Varèse

RECITAL

BY

THE HALCYON WIND QUINTET

Flute: SIMON PRIESTLY, *Oboe:* RICHARD SIMPSON (Scholar), *Clarinet:* JOHN REYNOLDS (Scholar), *Horn:* IAN HENNESSY (Scholar), *Bassoon:* ANNA MEADOWS and JAMES O'NEIL, *Baritone:* MICHAEL LLOYD (Piano)

WEDNESDAY, 17th FEBRUARY, 1971

LA CHEMINÉE du Roi Rene, for wind quintet

SUMMER MUSIC, for wind quintet

in one movement

Milhaud
Samuel Barber

DEUTERLIED, for Baritone and Piano

MEADE Youth, for Wind Sextet

Schumann
Janacek

Bass Clarinet: ELLICITY MILLS

EXCHANGE CONCERTS

DER STAATLICHEN HOCHSCHULE FÜR MUSIK UND
DARSTELLENDE KUNST STUTTGART

MONDAY, 22nd FEBRUARY, 1971

CHROMATISCHE FANTASIE und Fuge.

Klavier: WALTER FROHL

Johann Sebastian Bach

SONATE für Violine solo op. 31 Nr. 2.

Violine: GUDRUN SCHAUMANN

Paul Hindemith

VARIANTS for solo clarinet

Klarinette: BERNHARD KONRAD

William O. Smith

MULTIPLE 6-1970 für einen Streicher und einen Bläser Roman Haubenstock-Ramati

Violoncello: HANS-PETER JAHN

Klarinette und Bassklarinette: BERNHARD KONRAD

Arie 'Innocent vole' aus der Oper 'Luricide'	Jacobus Per Pavelli
ARFETTA 'Lui, lo trepiede'	
Soprano: SONJA ZILLER	
Am Flügel: WALTER PFOHL	
SONATE Op. 1	Alban Berg
Allegro Moderato	
Klavier: WALTER PFOHL	
SONATE a-moll für Violine und Klavier	Robert Schumann
Violine: GUDRUN SCHAUMANN	
Am Flügel: WALTER PFOHL	
Arie aus dem Oratorium 'Elihu'	
'Höre, Israel, höre des Herrn Stimme!'. Felix Mendelssohn-Bartholdy	
Soprano: SONJA ZILLER	
Am Flügel: WALTER PFOHL	

Students of the ROYAL SCOTTISH ACADEMY OF MUSIC, GLASGOW

TUESDAY, 9th MARCH, 1971 at 5.15

Piano: OLIVIA SINCLAIR, Piano: DEREK THOMPSON, Mezzo-Soprano: RUTH GARDEN, Cello: ELIZABETH RAMSAY, Soprano: MARGARET MARSHALL, and Accompanist: ROBERT JOHNSTON.

INTRODUCTION and Rondo alla Burlesca for two pianos	Britten
FIVE SONGS for Mezzo-Soprano and Piano	Brahms
(a) Die Mamscht	
(b) O kühler Wald	
(c) Der Jäger	
(d) O wusst' ich doch den Weg zurück	
(e) O liebliche Wangen	
SONATA for Cello and Piano (second and third movements)	Rachmaninov
Allegro scherzando. Andante.	
FOUR SONGS for Soprano and Piano	Straw
(a) Allerseelen	
(b) Ständchen	
(c) Die Nacht	
(d) Für funfzehn Pfennige	
FOUR GREEK SONGS for Soprano and Piano	Matyas Seiber
(a) O my love	
(b) Take a night of splendour	
(c) Each time, my love, you say farewell	
(d) O your eyes are dark and beautiful	
VARIATIONS on a theme of Paganini for two pianos	Lutoslawski

THE THIRD ORCHESTRA WITH STUDENT CONDUCTORS

WEDNESDAY, 3rd MARCH, 1971

SYMPHONY no. 3 in E flat (The Rhenish) (first and fifth movements)	Schumann
Conductors: 1. ROGER CLIFT. 2. COLIN HOWARD.	
CONCERTO for Trumpet and Strings	Albinoni
(arranged from the Oboe Concerto, op. 7, no. 6)	
NICHOLAS BOMFORD	
Conductor: DAVID SNAITH	

SYMPHONIC POEM: Tintagel	Conductor: DAVID CHATWIN	Bax
SYMPHONIC FANTASY: Aus Italien	First movement: Auf der Campagna Conductor: ROGER BLAIR	Stravinsky
SYMPHONY no. 8 in G major		Dvorak
Conductors: 1. PAUL KNAPPETT, 3. MICHAEL EDWARDS, 4. ANTHONY HOWARD WILLIAMS. Leader of the orchestra: NIGEL SHARPE		

PATRON'S FUND CONCERT OF STUDENT COMPOSITIONS

THURSDAY, 18th FEBRUARY, 1971

SYMPHONY no. 1 (in one movement)	Conductor: VAUGHAN MEAKINS	Robert Spearing
THREE MASKS for 12 performers	Conductor: JOHN MORTIMER	Peter Brexvi
FOUR SONGS for Baritone and Orchestra (Words by Siegfried Sassoon)		Charles Spall
(a) Reconciliation		
(b) Golgotha		
(c) At Carnoy		
(d) To my brother		

JAMES O'NEIL

Conductor: JOHN FORSTER

SONATA for Cello and Piano	Con fuoco. Lento. Allegro molto.	Gary Carpenter
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MR ANTHONY PINI

GARY CARPENTER

CONCERTANTE VARIATIONS for 4 Recorders, 4 Violas, 4 Trombones, 4 Double Bases and Percussion.

JOHN MORTIMER (Scholar)

Conductor: JOHN MORTIMER

Leader of the orchestra: MAUREEN DOIG (Scholar)

CHAMBER CONCERTS

WEDNESDAY, 27th JANUARY, 1971

PIANO TRIO in D minor, op. 49	Mendelssohn
Violin: ROBERT WRIGHT, Cello: CATHERINE BUNTING, Piano: JOHN FORSTER	

FIVE PIECES for two Lutes:

(a) Passemezzo Galliard	Thomas Robinson
(b) Lord Willoughby's Welcome Home	Dowland
(c) Galliard	W. Ballett
(d) First part of the Credo from the Mass on the Chanson 'Mille Regretz'	C. Morales
(e) The Spanish Pavinge (from Jane Pickering's Manuscript)	Alfonse

BLANCA BARTOSOVA (Scholar) WILLIAM BOWER

THE RITE OF SPRING (arranged for two pianos by the composer)

Part I: The Adoration of the Earth

Part II: The Sacrifice

PETER HILL ROBERT FERGUSON

WEDNESDAY, 3rd FEBRUARY, 1971

SIEGFRIED IDYLL	Chamber Ensemble led by ROBERT WRIGHT	Wagner
	Directed by NIGEL EDWARDS	
PIANO SONATA NO. 2 in D minor	ANDREW BALL (Scholar)	Prokofiev
SONGS of Innocence and of Experience, shewing the two contrary states of the Human Soul.		Jean Littlejohn
(Words by William Blake)		
Part I: Songs of Innocence		
(a) Introduction: Piping down the valleys wild		
(b) The lamb		
(c) The shepherd		
(d) Laughing song		
(e) The echoing green		
Part II: Songs of Experience		
(a) Introduction: Hear the voice of the Bard		
(b) My pretty rose tree; Ah! sunflower; The lilly		
(c) The garden of love		
(d) The chimney sweeper		
(e) The clod and the pebble		
Mezzo-Soprano: HAZEL HIBBERT	Accompanist: CHRISTOPHER GRANT	
TOCCATA for Percussion Instruments		Carlos Chavez
	Allegro. Largo. Allegro un poco marziale.	
VARIATIONS on a four-note theme		S. Feldstein
	Percussion Ensemble:	
MARGARET WHITELEY	ROGER BLAIR	
DAVID ARNOLD (Scholar)	JACQUELINE KENDLE	
RUSSELL JORDAN	ROGER CLIFT	
	Conductor: MR BERNARD HARMAN	

NEW STUDENTS

SUMMER TERM, 1971

Maxey, Carol, London

Shepherd, John Charles, London

CHRISTMAS TERM, 1971

College opens—August 31st, 1971

Term begins—September 20th, 1971

Term ends—December 11th, 1971

College closes—December 17th, 1971

